MAY, 1957

# TOUTHAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

In Two Paris . Part One

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## **ROBBINS MAKES FLOORING NEWS**

ROBBINS FLOOR PRODUCTS, INC.

Tuscumbia, Alabama





ROBBINS METALTONE VINYL TILE, in bronze, was used in this section of Standard-Vacuum's executive dining room to achieve contrast in the over-all decor.

## AND UNITY IN SPITE OF VAST FLOOR SPACE

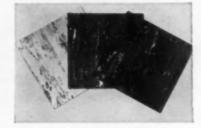
Achieving both variety and unity in a floor area covering 250,000 square feet is not an easy job for even the most versatile designer. Yet this was the problem Mrs. Helen O'Connell, interior designer for Eggers and Higgins, Architects, faced and solved in decorating Standard-Vacuum Oil Company's new international head-

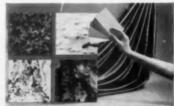
quarters at White Plains, New York.

Mrs. O'Connell utilized celadon green and terra cotta as key colors on the corridor walls to achieve color harmony throughout the building. This decor was enhanced by a special beige tone vinyl floor tile specified by Mrs. O'Connell and made to her directions by Robbins Floor Products.

#### PROOF OF PERFORMANCE

Between 20- and 30-million people have tramped across these tiles since they were installed 5½ years ago in Langley's Cafeteria, New York City. Located at the entrance to the upstairs dining area, they have been scuffed and scraped hundreds of times daily. Yet they are still bright and beautiful—removed only because the cafeteria is being replaced by a new building.





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A number of architects and designers are already creating new designs utilizing our Pompeiian floor tile, the first vinyl tile ever to capture the surface appearance and texture of true marble. Pompeiian's natural lustre and easy maintenance enhance all kinds of areas in institutions, residences and commercial buildings at very low cost.



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Or if your kit needs replenishing, send it to us. We'll refill—add samples—return it to you. No obligation, of course.

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SIZES	THICKNESSES
(in inches)	(in inches)
6 x 12	1/8; 3/16; 5/16; 1/2*
9 x 9	1/8; 3/16
12 x 12	1/8; 3/16; 5/16; 1/2*
12 x 24	3/16; 5/16; 1/2*
# On eneris	lorder

#### COLORS:

Kentile cork tile (KenCork\*) is available in separately packaged cartons of light shades, medium shades and dark shades. Has a factory finish--a specially prepared plastic fortified wax applied while hot, at the factory, Structural Clay Products Institute
and its affitiates

Facing Tile Institute

Architectural Terra Cotta Institute

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American Institute of Architects

Dr. Howard Mitchell, Conductor

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in a

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"Music and Architecture in the Environment of Man"

Constitution Hall

Washington, D. C.

Thursday, May 16, 1957 at three-thirty o'clock

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Guarantee Mutual Life Co., Omaha, Nebraska. Architect: Leo A. Daly Co. Contractor: Peter Kiewit Sons' Co.



Geigy Chemical Co., Greenburg, N. Y. Architect: Skid more, Owings & Merrill, Contractor: Vermilya Brown Co.



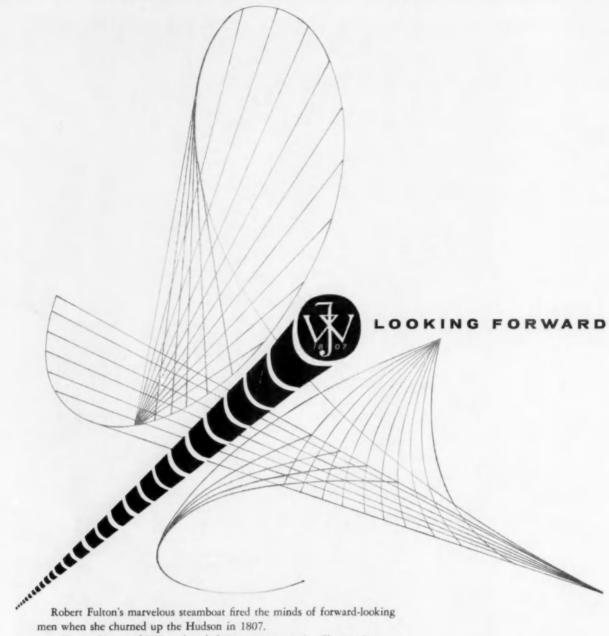


Equitable Life Building, San Francisco, California. Architect: Loubet & Glynn. Contractor: Dinwiddie Construction Company.

IF YOU ARE PLANNING construction that calls for metal wall, any Kawneer district office or the home office in Niles, Michigan, will be pleased to discuss the advantages and characteristics of Kawneer's complete metal wall system with you.







men when she churned up the Hudson in 1807.

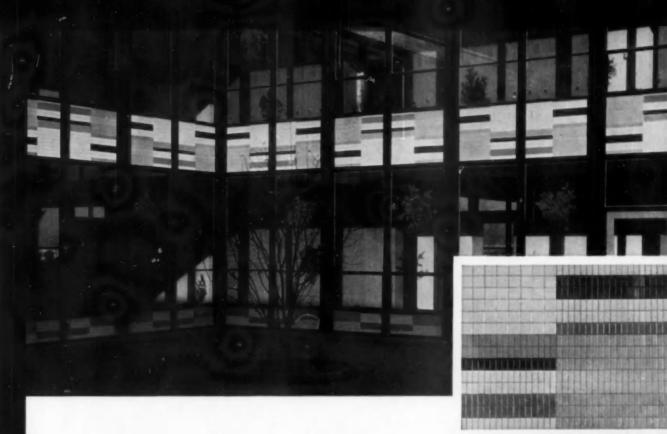
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Exterior panels of
Romany Spartan ceramic tile
bring new low cost beauty
to Wisconsin school



Above: Close up of inner court wall panel Below: Outer court panels of unglazed tile

Milwaukee Country Day School, Milwaukee, Wis.

Architects: Scott, Kloppenburg & Scott, Milwaukee
Tile Contractor: Durner Company, Milwaukee

Here's an outstanding exterior application of ceramic tile. In the recently completed addition to Milwaukee's Country Day High School, the architects achieved this eye-catching design on inner court walls through the skillful use of Romany-Spartan buff body glazed tile in two sizes; seven colors. No less attractive, but entirely different, are the outer court walls, made of unglazed 2" x 2" Romany-Spartan Orsans.

But beauty is only one of the many desirable qualities of Romany • Spartan tile. It's fireproof, impervious to moisture and changes of temperature. It will never

f.deordiscoloranditsself-cleaning characteristic will keep it bright and fresh looking through the years. Low initial cost and ease of maintenance make

Low initial cost and ease of maintenance make Romany-Spartan ideal for corridors, stairs, cafeterias, washrooms, locker and shower rooms, swimming pools and auditoriums.

Select from Romany Spartan's complete range of colors, sizes, finishes and textures. If you'd like help in working out your design problems, get in touch with your nearby Romany Spartan representative or write: United States Ceramic Tile Company, Dept. J-11, Canton 2, Ohio.



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4. Big 30" Jet®-Tower Dishwasher undercounter unit. Holds up to 200 dishes, washes hospital-clean without pre-rinsing.

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To you whose strict adherence to the principles of good planning and vigilant insistence upon quality standards have laid the foundation for an even more glorious second century;

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(non-setting) Asphalt . . . producing a monolithic vapor seal, with mechanically sealed joints, that will expand and contract with the concrete slab above . . , without breaking bond.

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Guardian of the Home"



the industries only TRUE VAPOR SEAL



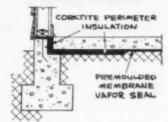
the resilient, impermeable insulation

The one sure way to "eliminate" the ravages of destruction moisture is with the installation of Premoulded Membrane and Corktite in the original construction . . . all other methods are merely temporary stop-gaps. Equally effective for residential, commercial or industrial construction. When specifying or installing a vapor seal be sure it meets these Sealtight standards of quality: permeance rating of only .0066 grains per square foot ... resistant to rot, mold and termites . . . strong enough to resist tearing and puncturing . . . expandable . . . quickly, easily and permanently installed - only Premoulded Membrane meets

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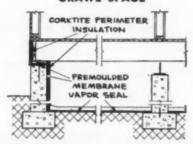
## OF CONSTRUCTION

#### SLAB-ON-GRADE



This illustration shows how the installation of Premoulded Membrane completely isolates the slab from any moisture originating in the site and how Corktite effectively insulates the edge of the slab thereby eliminating heaf loss through the slab perimeter.

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The proper installation of Premoulded Membrane and Corktite removes all danger of condensation and oxidation of metal installations in the crawl-space area . . . eliminates the need for ventilation.

## PREMOULDED MEMORANE VAPOR SEAL

#### BASEMENT

Premoulded Membrane properly applied to the exterior of the basement walls as well as beneath the floor slab insures a warm, dry, liveable basement. Prevents any movement of vapor or capillary (wick) movement of free water.

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MAY 14-17

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## WHY A... VAPOR SEAL

Rotting walls . . . blistering and peeling paint . , , masonry efflorescence (the white powder that forms on the outside of brick buildings) . . . warping and rotting wood floors and termite problems are just a few of the many evils we have learned to live with . . . all of them are directly or indirectly caused by excessive vapor condensation.

If you are going to guard against these condensation problems you must first know what condensation is . . . here, briefly, is the story. Practically all air contains invisible moisture called water vapor . . . warm air holds more than cold air . . . so when air is cooled it must give up some of its moisture. When warm vapor laden air comes in contact with a cooler surface, it cools, and is no longer able to hold its vapor which condenses out as free water. This is why a lemonade pitcher gets beaded with water, and the very same reason why the inside surface of window sash shows condensation moisture.

Where does all of the destructive moisture in a home come from? Until comparatively recent times it was believed that this vapor originated from normal living habits . . . such as cooking, steam from the shower bath, automatic washers and dryers. True, some moisture is created in this manner, but in the average home not more than 20%, or just enough to produce normal comfort levels, arise from the daily living habits of the family.

Governmental and academic research has proven that more than 80% of the moisture induced into the home is from the ground source. It makes little difference whether gravel is used under the basement, slab floor or crawl-space... or whether the site is on high or low ground, whether it's on a sand dune or a cess pool—somewhere below the structure water exists and vapor will soon rise into the building.

Blameless manufacturers of paint products, metallic sash, masonry materials, etc. have tried to solve this moisture problem. However, the "cure" for destructive moisture exists only in the original construction . . all other methods are merely temporary stop-gaps. What then, can you do to combat this destructive moisture? It's really very easy . . . simply install a true vapor seal that air cannot pass through. Unfortunately the building industry has been guilty of the promiscuous use of permeable materials under the guise of vapor barriers. It is a known fact that asphalt saturated felts, regardless of their thickness, asphalt saturated building papers, even duplex papers are all highly permeable and cannot be considered as effective vapor seals. When you purchase a vapor seal be sure the manufacturer indicates its degree of impermeability, it must also be strong enough to resist tearing and rupturing during installation operations . . . bear in mind that a vapor seal is like a child's balloon . . . just a small hole renders it useless.

Sealtight Premoulded Membrane is a true, expandable vapor seal through which water or vapor cannot pass. After installing Premoulded Membrane you will be able to safely use a wider range of floor finish applications and most important you will have a warm, dry home that will not only be more liveable but also more saleable in the future. We sincerely invite your comparison of Premoulded Membrane against all other so-called vapor barriers . . . We're sure that once you do you'll also agree there is only one true vapor seal on the market . . . Premoulded Membrane.

## University of Michigan's Switching Station Uses Youngstown "Buckeye" Conduit to Protect Electrical Wiring Systems . . Permanently



University of Michigan's new, up-to-the-minute, West Hospital Switching Station has positive, permanent electrical system protection—thanks to Youngstown's Full Weight Rigid Steel "Buckeye" Conduit. Damaging elements such as water, moisture, vapor, dust and dirt will never cause electrical faliure—because "Buckeye" will be on the job around-the-clock for the life of the building.

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Best wishes to the members of The American Institute of Architects on the occasion of the AIA Centennial Celebration Convention.

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The Armstrong Cork Company has cooperated closely with architects for many years and recognizes the special technical aspects involved in specifying floors for today's buildings. For this reason, Armstrong has established a consulting service headed by a group of flooring specialists known as Architectural-Builder Consultants. These men, located strategically throughout the country and assisted by more than 125 field representatives, comprise an exceptional pool of experience and knowledge of resilient flooring. The services of these flooring specialists are available to all architects for assistance in solving flooring problems. Because Armstrong makes all types of resilient floors to meet almost every flooring need, Armstrong Architectural-Builder Consultants can make unbiased recommendations.

TECHNICAL ASSISTANCE . . . Important technical factors such as subfloors, light reflectivity, resiliency, gauges vary widely from project to project and often call for floors with special characteristics. Armstrong Architectural-Builder Consultants can provide the latest information on all types of resilient floors and help solve the flooring problems that arise in today's construction.

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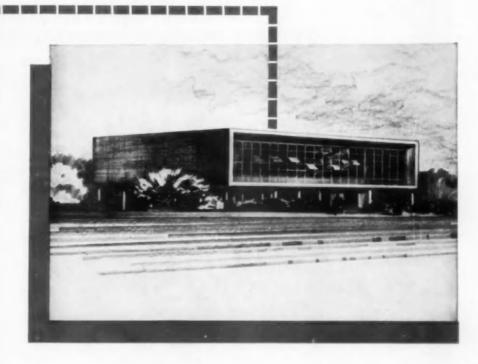
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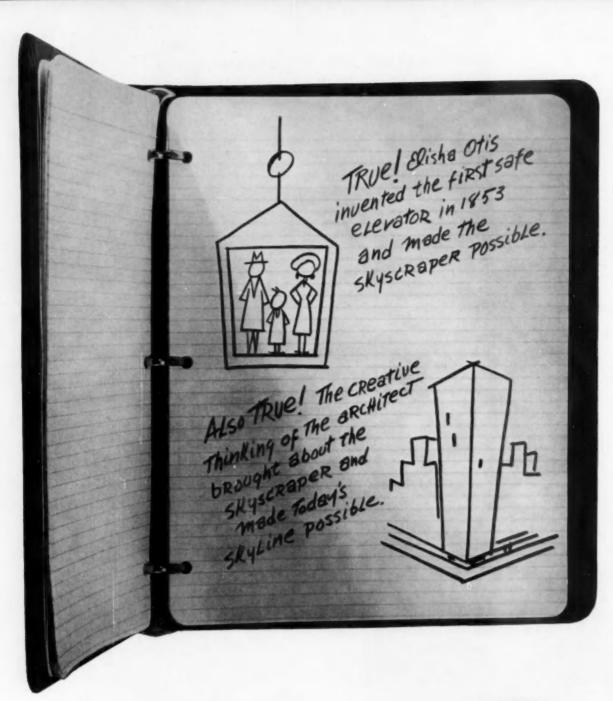
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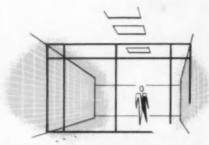
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## ALA JOURNAL

OF THE AMERICAN INSTITUTE OF ARCHITECTS

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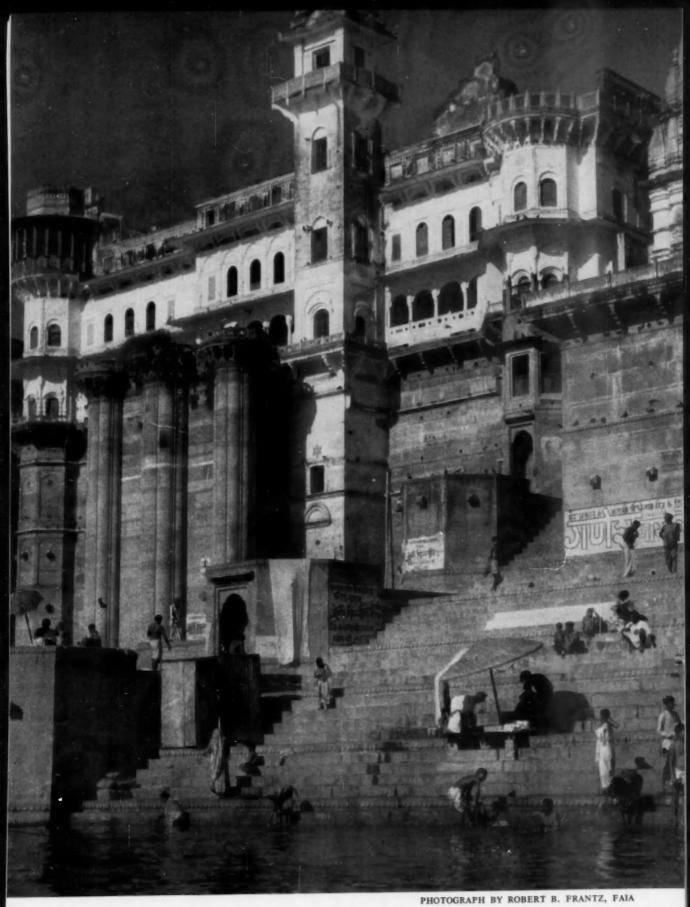
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## A New Century Beckons:

#### A Few Planks in a New Platform

#### AN EDITORIAL

The Editor steps into this number one position in the first issue of the new *Journal*, published at the time of the Centennial Convention of the Institute, in order proudly to raise the curtain on the product of his labors of the past few months, and to set forth certain principles and possibly to make certain requests.

The platform of the *Journal* is still not quite fully built, awaiting the suggestions of its readers. But there are certain basic planks already in place, and those we wish to enumerate:

1. First of all, of course, the *Journal* will be devoted to the service of the Institute, which is composed of its members. We aim to keep them informed on the many-fold activities of the Institute, its officers, its committees, its chapters, its staff. We want the *Journal* to be a vehicle for the exchange of ideas and information between members. We shall publish reports of the findings of our committees and our research department. We want it to be an *Institute* publication, first and foremost.

2. The Journal will try to point the way for young architects, or established firms, to show them how to organize their offices, their procedures, their client relationships, so as to perform a better service to society, which should at the same time provide finer architecture and greater satisfaction and profit to the architect.

3. The *Journal* will endeavor to publish articles on esthetics and architectural thinking written by the best minds of the profession and by interested laymen—from whom we have much to learn.

4. The pages of the *Journal* will emphasize the ever-broadening scope of the work of the architect. The architect of today and tomorrow must think and plan in terms of communities and environments, not

just good details and fine buildings. He must also think in terms of a more all-inclusive service to his clients than he has in the past.

5. The Journal recognizes the ever-growing problems of urban renewal and the rehabilitation of blighted areas, as well as the reclamation of the suburbs from the creeping paralysis of congested housing and wasteful, ugly business development. It is within the scope of the work of the architect to bring order, convenience and beauty into our cities; and to preserve and restore charm and naturalness to our countryside.

6. The *Journal* will preach the preservation of historic buildings and sites, and the conservation of green areas and our natural resources. (These are closely related to planks four and five above.) This is not inspired by mere nostalgia, but from a belief in the educational and emotional value of pride in and love for the relics and symbols of our historic past—to say nothing of the obvious value of beauty preserved, and of a visual record of the past.

The Journal will endeavor to keep its format, as well as its point-of-view, crisp and up-to-date, yet strictly non-commercial and dignified, as befits our profession.

As we said in the April issue, we welcome articles, letters, anecdotes, comments, nonsense and photographs. We have no paid writers; the *Journal* is the voice of the profession.

Accompanying this first issue of the new Journal is a Centennial bonus to the membership, a work which has engaged Henry Saylor these past few months, "The Institute's First 100 Years," an informal history. After being read, it should be given an honored place on the library shelf of every member.

Note—the june *Journal* will be a large special issue devoted entirely to the speeches and panel discussions of the convention. It will be in a permanent paper binding, to form a treasured addition to your library. Since the convention is not over until may 17th, production of the *Journal* will be delayed. Your copy should be in the mail by the middle of june.

## A New Century

#### Beckons:

### The Future Design of the Capital City

BY RALPH WALKER, FAIA

Our Distinguished Past President and Centennial Medallist Believes Architects all over the Country Should be Alert to the Constant Problem of Preserving the Beauty of Washington and its Surrounding Area.

WHEN OUR CAPITAL WAS FIRST PLANNED, it was not thought of as either a small village or as a thriving modern metropolis. The industrial age represented by the Black Country in England, and the then much more pleasant manifestations in New England were but tiny forebodings, understood by Jefferson perhaps, if not by the others interested in the design. The Capital City was, however, planned on a grand scale, the scale of the eighteenth century. No meagre plan was left to us as a heritage, although the result, -before the McMillan resurrection of the planbelied the famous words supposedly said by Burnham: "they have no magic to stir men's blood"-for the truly noble plan, like so many others, gathered the all too-familiar dust. But it was not the widths and positions of streets alone that concerned our political forefathers, because they saw, if not a new Athens, at least a new Rome arising on the banks of the Potomac, with buildings of distinction and of permanence, with all the beauty of a disciplined and esthetic organization of parts. They were wise in the liberal ways of the ancients and took unto themselves the democratic ideals which men ever seek and through negligence fail to grasp. The new Capital was no new Utopia but it was inspired by one of the greatest bouquets of political minds that has ever existed. Our Capital represents the keen perceptions of the

men who wrote the Bill of Rights and who once agreed to hang together.

There was no question in the minds of those early Americans that grandeur had its place, not only in the public buildings but also in the houses which would naturally spring up along the vista-reaching avenues and all about the wide circles and the generous squares. That early planner, Major Charles Pierre L'Enfant, said in his message to the future, through General Washington himself: "As matters stand, the site assigned to the Congress House and the President's Palace exhibits a sumptuous aspect, and claims already the suffrage of crowds of visitors serving to give a grand idea to the whole-the grand avenue connecting the Palace and the Federal House will be magnificent with the water of the cascade (falling) to the Canal which will extend to the Potomac; as also the several squares which are intended for judiciary courts, the National Bank, the grand church, the playhouse, markets and exchange, offering a variety of situations unparalleled for beauty, suitable for every purpose, and in every point convenient (and here I blush a little) calculated to command the highest price at a sale."

The plan was excellent, the hopes were high that this Capital City would finally overcome the urgent commercial needs of a young nation, and in a far



THE HEART OF WASHINGTON TODAY

Photograph by Fairchild Aerial Surveys, Inc.

away time develop the magnificence desired not only by L'Enfant but also by Washington and Jefferson no mean architects themselves.

Whatever these men foresaw as to the bigness of our present, I am sure we exceed it in actuality in this great city sprawling now over the land far beyond the regional boundaries of the district—and I mean sprawling, for when you consider a suburbia like Silver Springs you realize that the primary impulse of L'Enfant has been widely dissipated into meagreness. And as you get out of the district you realize that Virginia and Maryland have had little respect for the possible majesty of the National Capital. The creeping paralysis of commercialism, first cautiously indicated in the planning of L'Enfant, has accelerated even more than the acknowledgment of the esthetic need.

We have had, however, a tremendous heritage of idealism because as an architectural profession, perhaps as plain architects, we have more than others respected the greatness possible within the concept of the Capital. Again and again, men, great and humble, have arisen to develop and protect the magnificence which we should continue to deliver to our successors. It is a very excellent place, perhaps, to reiterate that famous pledge of Athenian youth: "That we serve the city with our lives and

that we leave it more beautiful than ever before." I am not quoting exactly but the meaning is clear. Each citizen, each architect, was expected to look to and recreate the great ideal, hoping not necessarily to increase his own stature but that of the possible magnificence extolling the greatness of his country. The momentary stunt, the impermanent, shall we wish them here? No! In Washington there should be no room for anything except statesmanship in architecture. What is statesmanship in architecture? It is the understanding of how to make a great city even greater. It means that each unit added to the first produces a continuous victory for greatness. As one walks, and so often one does, along the Seine from the Isle de la Cité down with the current toward the sea, the additions one by one unfold to entrance the historically-minded, even the esthetically unaware, with the feeling that each generation (like the Greek) left a richer heritage for the following.

We have, as I have just said, a remarkable heritage and it should be thought precious, enriched rather than debauched. Here in America we have a strange proclivity to destroy beauty and preserve and enlarge slums. I was reminded of this the other evening when I heard that Frank Lloyd Wright's Robie House was to be torn down—just imagine, with all the terrible background of slums in south

Chicago. And this is true concerning the really fine buildings we have inherited from early days. I personally think it is an outrage to move the East Front of the Capitol, to change in any degree whatsoever the magnificent forecourt in which the traditional inaugural ceremonies have taken place. Could anyone imagine an Englishman suggesting that the front of the British Museum be changed? The Times would thunder, the Manchester Guardian would blast the impudence. Here in Washington is an even more noble front, and because of an inhibited desire for purity and plausibility, and merely because an iron dome overhangs a portico below, a fine facade, one of the finest in Washington, must be desecrated. We also hope the old Patent Office can be saved from this wanton destruction. It is the religious care of these things that gives the absorbing and continuing interest to other capital cities, such as Rome, Paris, London. The past is not good because it is the past, neither is the present because we exist. The Capital should persist as a continuing symbol. I have been much interested in the rebuilding of the House of Commons in its historical symbolism, and also by the need of the Poles to reconstruct Warsaw. That symbol was considered more important than the memorial to Stalin.

A Capital City is bound to have a certain bigness and its architecture should have a classic quality, and by that I mean a certain formality, a certain richness of detail, an intelligent use of ornament to add grace. I think our present-day reluctance to use sculpture, painting and decorative ornament is a blind spot caused by the extremely stupid concepts, promulgated by a few but influential Europeans, that the machine as a tool has limitations never before associated with tools-as I have said before, an animistic lifting of these limits to philosophical absurdity. I do not mean by the word "classic" the heedless copying of the Roman, Greek, and Renaissance past, just as I do not mean the meagreness and the dry monotony of the factory style now so fashionable. Certainly classicism does not mean "We do not try to please people, we are driving to the essence of things." As an architect I would ask but one question: Just why do we exist but to please; for whom actually is the city built?

I do not see why, using the climatic conditions which exist in Washington, a truly fine architectural expression might not be achieved, one using the modern techniques of structure, but also one using originality (I mean individual expression) in the development of stone and marble, metal and glass.

In the first place, I think the skyscraper does not belong in a climate such as Washington, that is if it really belongs anywhere. Here trees and green spaces are desperately needed to add comfort to eye and body, if only for those moments when necessity makes one cross the crowded streets with the further outpouring of discomforts from the constant stream of automobiles. The character of the buildings should go hand in hand with the present open plan which still persists so largely in the city, together with sufficient green spaces to reduce, as they do, the temperature noticeably.

The scale of the buildings does not have to be enormous to be monumental. I do not believe that everybody has to be under the same roof, but with the amount of land still available beautiful groups of low buildings could take care of the same population.

I was told that when Herbert Hoover was Secretary of Commerce he did not want the Commerce Building where it now is, and made serious studies to find a location which would avoid the motor congestion which he foresaw. He picked a building site out on the fringe of the city. He had made studies of traffic and of the pattern of the living habits of people working in the department, and these determined the area chosen. These studies, however, went into the waste basket together with the idea that governmental buildings should be economically constructed. I understand that the Secretary of the Treasury, Andrew Mellon, defeated him and the Triangle was the result. Now, somewhere between Hoover's idea and the architecture of the Triangle is what we should aim at in a city like Washington.

I carefully looked over the report of the committee advocating a cultural center and was greatly amused at what at other times I have called "below the wrist thinking," which leads naturally to World's Fair, stunt-like results. In Washington the stunt certainly should be absent. What is needed is an architecture of simplicity in which the new columns, if any, are incorporated with purpose into the structure. Certainly useless pipe-stem colonades, which never give adequate protection from the sun or rain, can be as ridiculous as an over-detailed Corinthian order.

I repeat that I believe the architecture of our Capital should have a grandeur which can only be obtained by the use of permanent materials. Why I would eschew a large use of metals is because they need constant cleaning to look well. Neglected, the patina they collect has a shabby, muddy appearance. Even though these remarks might be taken to mean advertising some materials and damning others. I would still persist in thinking that here we need a different philosophy.

I have no quarrel with a so-called "wall punched with holes." I believe that in a climate of humid glare, windows have more reason than the con-

tinued stretch of Venetian blinds which, jail-like, preclude vision. After all, the thermal problems attending the all-glass building, which may have its place in the greyer European world, mean added first costs equivalent to fine masonry building and lifelong high maintenance and operational costs.

I think, moreover, that monumental building should have more pleasant forms than the box-like structures now being designed for laboratories and office buildings elsewhere in the nation. They resemble factories, and I would question whether the engineer mind is not in control, because it is evident that work in any of these manifestations is rarely a pleasure and always a task.

There is no question that the architect and the owner, whether the government or private enterprise, should think of buildings in the Capital City as having a tremendous amount of dignity. Our people and nation represent true greatness and our architecture should reflect this in every way.

To be modern is to understand the nature of the problem to be resolved, and the character of the architecture which embellishes Washington should have allied with it the best of the arts of sculpture and painting-arts which have meaning. We should not be afraid to glorify Democrats in a Republican administration, and vice versa. There are still rich personalities in the world and their virtues, if not

their faults, can be passed on tenderly and beautifully to succeeding generations.

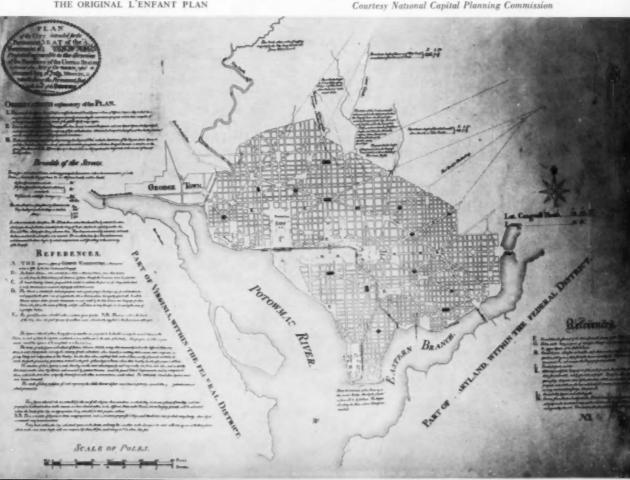
I do not think ornament is necessarily immoral or that it may not belong in our age. Quite the contrary! We all like patterns, men increasingly in sport clothes and ties, women from the skin out. This love of pattern should not be thought wicked, for if our life is drab, our architecture meagre, it may mean actually that our morals need revision. To make a virtue of a negative seems crooked philosophy.

Perhaps we should seek for our times an expression of modernism which cannot be symbolized by direct dogma. Fortunately we do not live as a people under the depressing symbolism of the faces, the swastika, and the sickle and hammer-all of them in brief times as potent as the cross and the crescent. Nor do we need the symbol of revolution, but in truth we need once more to gain a spiritual independence which was evident at the founding of Washington.

To be modern does not necessarily say that we must glorify the cast iron pipe, however useful, nor the endless ribbon of plate glass. What we must seek is charm-a feeling of rich life expressed in designs which are not stark manifestations of a poverty of imagination. Moreover, the architecture of the Capital of these United States should clearly indicate, no matter how large the bureaucracy it may

THE ORIGINAL L'ENFANT PLAN

Courtesy National Capital Planning Commission



house, that the individuals making up the group are not robots.

Finally I would like to suggest that the zoning height in the business areas be further restricted so that the appearance, long since held elsewhere in the city, would be that of a city dominated by nature, and that the ordinance further demand that all building in an area be constructed to the complete limitation imposed. There is nothing so distressing in a great city as the raggedness of the building line. Let New York and all other points west, north and south have skylines that look like a broken comb. Washington should try to preserve constant area-heights, for the Capitol building should always dominate the city. This is by no means absurd, for a place that has as extensive slums as Washington does not have to follow the present trend to make them larger by permitting the sweating of some properties.

We have been talking about the architecture and the plan as related to the District of Columbia but what about the sprawl that is developing in the two neighboring states? When the limits of the district were determined no one could have foreseen the impact of the railroads and the crushing force of the automobile upon city life and form. The old city form no longer exists except as a political entity without validity. Washington, then, is no longer the District but contains the great outlying suburbia in which most of the city workers either do now or will soon live. The traffic congestion within the city at peak hours, like that of every city in the world, is unbearable and a downright nuisance. Every study our office has made of worker population indicates a wheel some sixty miles in diameter-a journey to work at its extreme of thirty miles.

The form of the new city has never been planned -the city streets still act as spokes without even an outer rim to the wheel. Intelligent by-passing is still in its infancy. Nevertheless the automobile is forcing actively a decentralization of work, play and living. What planning there may be, is done mostly by use of zoning ordinances, and the result of this type of planning is a chaotic community with fringes that are sorry indeed. Industrial and commercial usages either are spot zones (which if intelligently planned is not a detriment), or are permitted to group themselves into a new congestion, as hasty urban developments extending out from the city's immediate influence and laws. Washington joins all other cities in having this chaotic, amorphous growth just outside its borders. (See the Virginia end of the 14th Street bridge.)

Here the problems are further aggravated by the Federal Government's seeking to gain some dispersal of its administrative services and thereby siting some activities in the region, but again without much in the way of actual planning, either of individual position or of the effect upon the community's growth and character, which will develop about the scattered sites.

Of course there is some sophistry about these services being so important that they must be taken out of the city, leaving behind the President and the Congress. Since 1940, the value of dispersal patterns has come into serious doubt, for if the Washington district were to be destroyed it would not be by a single missle but by area saturation. The reasonableness of the military necessity for this dispersion can be questioned but the idea of decentralizing for the sake of traffic has much more validity, and if the worker pattern is important and the community life also, then the sprawl of indirection should have some forthright attention given to it immediately.

What might be then a proper regional pattern for Washington? I understand that other than museums and movies, there are few cultural advantages to be found in the city—that the inhabitants do not think of it necessarily as a cultural center, and while I question the external character of the Center proposed for "Foggy Bottom" I definitely believe in its need. I would place the siting of government buildings as close as possible to the present limits of the district, developing with their siting ring roads to take the traffic. I would do this because I think that the symbol of the nation should not be permitted to ravel away, and that the workers within our government should be permitted to avoid being on general display. In bigness there is a further need for unity of purpose and this unity can be dissipated by too great a dispersion.

I do not think that all city patterns have to look alike—cities like New York or Chicago can well afford a wider dispersal than can a national capital. I would try in Washington to maintain the integrated plan as started by L'Enfant, not a continuation of Le Notre's boulevards and circuses, but a plan that appreciates a larger growth in population and an increase in the number of automotive vehicles in the United States to a hundred million or more. Unless we plan now, the impact of forty million more cars on our cities and countryside will be terrific.

We need to develop in Washington, as elsewhere in the country, Regional Authorities, which, under the charters establishing them, will have ample authority to deal with all regional problems. One of the blights of the democratic way of life is to be found in our unplanned communities. There is sufficient precedent for this type of authority—the Port Authority of New York being one of them.

I firmly believe the time has come when the present planning commission in the District should

be considered outmoded and that a new and broader approach is needed. Washington is not a local problem; it might be a national example of the possibilities of a truly great city.

I come back for a moment to Hoover's idea of economic building. I deplore meagreness for economy's sake. In a world where many billions are spent for wanton destruction it would still seem possible to spend a few millions on increasing the amenities for work and living.

The plan and architecture of Washington should be not only a matter of heritage but also a symbol to all the world that we are a cultural people who encourage and enjoy the beautiful.

#### "Owner" vs. "Client"

## A Discussion at the February Meeting of the Board of Directors

At the recent meeting of the Board of Directors David C. Baer, the Chairman of the Committee on Office Practice, presented a Committee recommendation that in the Contract Documents between Owner and Architect, the word "Owner" be changed to "Client."

William Stanley Parker, Consultant to the Committee, presented his recommendation that no change be made.

The Committee's point was that the architect on many projects today is not actually retained by the true owner of the property concerned, but by a lessee. Sometimes there may be two or more architects working on the same building, one for the owner of the property and the building itself, and others for tenants. The Committee felt, therefore, that the word "Client" in the contract would more truthfully represent the professional relationship between the architect and his client, and that furthermore it was more dignified and had a better public relations value.

Mr. Parker felt that unless there was some compelling reason for the change, that such a change would be unwise. The word "Owner" has served in the documents for forty years, and there has been no known case of its being unsatisfactory. Furthermore, there are places in the documents where "Client" could not be substituted for "Owner," thus causing the use of both terms, with the resultant possibility of confusion; the symmetry of the document would be lost if the descriptions of the same party varied. Whether or not the "Owner" is the

true owner of the property is immaterial, he is at least the agent of the owner. It is obvious that the owner becomes the client of the architect the minute the contract is signed, and changing the word would not change their relationship. The contracts in their present form have stood up in many court cases.

The word "Client" is a valid title in the relationship between an attorney and his client, for the attorney is the advocate for his client. But the architect must maintain the position of impartial judge between the owner and his contractor, thus the owner cannot be the "Client" of his architect.

The Board discussed the proposed change at length, and asked the opinion of the Institute's legal counsel, John T. Carr Lowe. Mr. Lowe recommended that the wording be left as it is.

One Board member said he had consulted a contract lawyer, at Mr. Parker's request, who said that it didn't really matter what the first party of the contract was called, but if other architect's and engineer's forms continued to use the word "Owner," and other documents in related fields continued to use "Owner," and the AIA Owner-Architect contract were changed to the word "Client," considerable confusion might arise in the courts, as well as doubt in the mind of the public as to what the architect's status really was.

The Board decided, therefore, in the absence of any compelling reason for the change, and with due deference to the opinion of the Committee, to leave the word "Owner" in the contract forms, and voted accordingly.

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"IN THE MAGNITUDE OF THE NATIONAL SCENE . . . THE ARCHITECT HAS BEEN A CARVER OF CHERRY STONES."

Charles D. Maginnis, FAIA Speaking in 1933

As social responsibility distinguishes a mature man, so is it the mark of a mature profession. It is the guide to vision and the measure of ultimate worth. To say that architects lack vision denies the very source of our creative energies; but to state, as did Institute Gold Medalist Maginnis almost 25 years ago, that our vision has been narrow and unequal to the challenge of our times is to acknowledge truth. By such acknowledgement of truth we purge ourselves of false vanity and prepare ourselves for the recognition of need. We take the necessary first steps toward the fulfillment of our professional mission.

Society looks to the professional disciplines for leadership in preserving appropriate aspects of the general welfare. By tacit consent, the medical profession assumes responsibility for our national health; the clergy for our moral welfare; the lawyers for order and safety; the teachers for education. To whom may the public look for guidance in the shaping of our physical environment? To the industrialist? The realtor? The engineer? Too often to these and other strong, aggressive men has fallen the task for which the architect is trained. This is a leadership which we claim but lose by default. Are the architects "carvers of cherry stones?" or at age 100 have we matured—ready to seize and to rejoice in a social burden worthy of our inheritance and challenging to our skill?

Our Institute Committee on the Advancement of the Profession asks the question "How well have architects fulfilled their role?" And goes on to say:

"The answer cries forth from every city in the land . . . Appalling is the extent of ugliness, destruction of natural beauty by exploitation, spread of economic confusion, multiplication of disorder. True, some fine projects have been built, and there have been

## The Architect and the New Century

an Editorial

marvelous advancements in building technology, but these bring scant comfort against the chill realization of the chaotic environment which glares on nearly every street corner from coast to coast.

"Is the architect to blame? Yes! In large measure, yes! Architects, by endowment and training, claim qualification to advance the betterment of man's physical environment. Society looks to architects for leadership. But all too often, architects have chosen the narrow role, spending efforts in the achievement of separate projects, head in the sand with regard to the disorder all around . . Side-tracked from our true role, for which the community needs us so sorely, we have become absorbed in a multitude of matters. It is small wonder that we find threats of encroachment in fields from which we have all but abdicated."

Our professional record is not black; nor is it fair exclusively to blame the architect for mankind's demonstrated capacity to foul his own nest. Accomplishment is great. There have been a multitude of buildings that delight us, many communities where the good life can be enjoyed, and even a few "big plans" as beacons in the dark. As a profession can we all lift our eyes from the drafting board and see the full vision of service? Can we pocket the "cherry stones" and "in the magnitude of the national scene" attempt more worthy tasks? What greater challenge can the New Century offer than the total re-creation of our world in beauty! Can we re-define and firmly grasp the full professional responsibility of the architect as the creative coordinator in the shaping of all our physical environ-

PHILIP WILL, JR., FAIA





Photo Courtesy New York City Dept. of Public Works

## The Rehabilitation of New York City Hall

BY HAROLD C. BERNHARD

The Author is a Member of Shreve, Lamb and Harmon Associates

Although ground was broken in 1803 for the construction of the present City Hall of New York, it was not until 1812 that the structure was officially completed. History records the difficulties experienced by the architect John McComb, Jr., who had to be a Jack-of-all-trades, a designer, an inspector of quarries, a personnel man, and a bit of a politician. The completed building was enthusiastically received as a masterpiece of its era. It became at once the center of municipal life of New York, dignifying the city with a sense of civic pride and beauty.

Except for the base course and north facade which were built of brown sandstone, the building was originally constructed of Massachusetts marble from the West Stockbridge area. Repeated repairs were subsequently required to preserve the structure, and records indicate rehabilitation as early as 1847. A fire in 1858 left the building in a ravaged condition with its stonework blackened by smoke. Again in 1917 damage by fire occurred in the cupola. However, this was restored by Grosvenor Atterbury, ar-

chitect, to approximately the exact lines of the original McComb creation. During this period, sand-blasting and paraffin treatments were applied to the exterior stonework in an attempt at preservation, although unfortunately these methods met with no lasting success.

The continued repairs and renovations to the exterior proved to be temporary and the need for major restoration of the exterior stonework became more and more apparent. Pieces of exterior stonework were falling off, endangering human life. The Art Commission and many civic and cultural societies, including the New York Chapter of the A.I.A., pressed for action, stressing the need for a thorough, accurate and complete restoration.

In 1937, the firm of Shreve, Lamb and Harmon was engaged by the city to make a condition and preliminary cost survey of the exterior of the building. This was supplemented by a further contract in 1944. In 1949, the successor firm, Shreve, Lamb and Harmon Associates, was engaged to prepare final

drawings and specifications for the restoration and renovation of the exterior of City Hall. At that time, however, more urgent matters such as the Korean War with its emphasis on Civil Defense, and the growing need for schools and hospitals channeled available civic funds in directions other than City Hall restoration. Ultimately, however, in 1954 the Board of Estimate allocated \$2,250,000.00 for the City Hall project, and construction was finally begun.

McComb's drawings, preserved by the New York Historical Society, proved of little help to the architects for they did not represent actual existing conditions of the exterior. Many changes must have been made by McComb in the field during the course of construction. Although measurements and drawings of the exterior from W.P.A. days were of some assistance, it was necessary for the architects to inspect the exterior from a hanging scaffold, examining and recording the condition of each stone. For this purpose the architects employed an experienced cutstone mechanic to work with their own staff members in surveying the exterior.

A great deal of study was given by the architects and the Department of Public Works in the selection of suitable materials to replace the eroded stonework. The new materials had to be similar in coloring to the original and had to be as durable as possible in the New York climate and sooty atmosphere.

Until the time of preparing final bidding data for contractors, it had been planned to replace only those pieces of marble which were eroded. Thus the problem of "blending" new and old stones for appearance was important. The architects submitted tabulations of various marbles and limestones investigated, including their physical characteristics. In company with representatives of the Department of Public Works, the architects inspected various buildings in New York faced with stones under consideration. These were compared with weathered samples of marble removed from the City Hall. It was concluded that none of the marbles under study, even with a maximum of treatment, could be blended in with existing City Hall exterior. On the other hand, it was agreed that Alabama limestone matched very well, and that its qualities of durability were superior to those of most marbles.

Unpolished Missouri red granite was selected for the base course of the building, to replace the brownstone, and Alabama veined gray limestone was chosen for the upper structure, including the north facade. The latter was a departure from the original but only to be more faithful to the early conception, for economy alone had induced the use of brownstone instead of marble on the north side.

Bids were requested by the city for the replacing of the eroded marble with limestone, with a new brown granite base course. An alternate bid called for the replacement of all exterior stonework. Fortunately, this alternate bid came within the budget allocation and was accepted, obviating the problem of "blending," and providing uniformity in stone color which, in time, will take on an aged appearance.

The construction operation was exceedingly interesting in the manner in which problems were met and overcome. The entire building was immediately covered with scaffolding of the steel tubular type, providing working stages at approximately 8'-0" levels. From these stages, plasterers and modelers made plaster glue mould impressions of the best preserved carved ornament in order to ensure faithful reproduction in the new stone. Where the old carving of a capital, oak leaf swag or acanthus

THE ALABAMA LIMESTONE LENT ITSELF TO CRISP DETAIL. NOTE THE TOOLING OF ALL PLAIN SURFACES.

Photo Courtesy New York City Dept. of Public Works



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changed to a two-flight stair, equipped with wrought iron railings in period character.

Minor modifications were also made in basement entrances to eliminate hazards and unsightliness, in keeping with the building style. To discourage the City Hall Park pigeons who love classic architecture, a low voltage, electric pulsating system was installed on projecting cornices. The wiring cannot readily be seen, and a cleaner building will result.

Considerable study was given to the use of preservatives to seal the pores of the stone and to minimize staining and deterioration. It was agreed, however, to wait a few years to permit the new stone to dry out and cure thoroughly. It is planned at that time to wash down the exterior and apply a colorless waterproofing, especially prepared for limestone.

Renovations to the interior were relatively minor, including the removal of antiquated electric wiring, application of fresh paint, installation of new marble treads on the famous circular stair, and new draperies and upholstery.

On July 12, 1956, the restored City Hall was rededicated in all its original, treasured beauty, preserved for generations to come. In the midst of their day-to-day duties on commercial and streamlined modern structures, the architects are particularly proud of the part they were privileged to play in the renascence of City Hall, in collaboration with Commissioner Frederick H. Zurmuhlen, A.I.A., and his associates in the Department of Public Works.

leaf modillion was eroded, the modeler had to restore the carving to perfection. Workmen then with pneumatic drills stripped off the old stone facing to a general depth of 4". The original marble facing, varying in thickness from 5" to 18", was bonded into the rubble stone backing. In some areas, particularly at the northeast corner, the slice of remaining stone had to be temporarily pinned to the masonry backing. Incidentally, the ensuing noise and dust from the drilling drove the Mayor and other occupants to temporary quarters elsewhere.

While the old stone was being removed, the new stone was being prepared at the contractor's yard with care and precision from shop drawings and finished models, approved by the architects. The new stone was then set in place and anchored to the backing. Each of the 15,000 individual stones was fastened with a minimum of two bronze anchors set at an angle into the old inners walls. The anchor holes were then filled with mortar.

A few deviations in construction and planning had to be made as the work proceeded. Flues from abandoned fireplaces were found in exterior walls, all without linings and faced with stone alone. These were filled in and sealed. Old wood lintels at basement windows were in bad condition, necessitating replacement by steel members. In places spandrel stones under windows were found to be four inches thick without any backing to the wood paneled interior. Here brick backing was provided. The steep three-sided stairway on the north side was

#### Honors

THE UNIVERSITY OF ILLINOIS announces that the Francis J. Plym travelling fellowships in architecture and architectural engineering have been awarded to three graduates of the University. Jack Mitchell Goldman, currently employed in the office of Eero Saarinen and Associates, is the Fellow in Architecture. Because no Plym award in architectural engineering was made in 1956, two were awarded this year. They went to Joseph Robert Deshayes, of Houston and to George W. Reihmer, of Chicago.

THE HOWARD MYERS AWARD for Architectural Writing was given this year to Eero Saarinen. The ceremony took place at a luncheon at the Architectural League of New York on April 4th.

THE AMERICAN ACADEMY IN ROME announces its Rome Prize Fellowships for 1957. The fellowship is for one year, each consisting of \$3000, including stipend, travel allowances, free studio and residence at the Academy. The recipients in Architecture are George F. Conley, Jr., Cambridge, Mass., and James J. Padavic, New Haven, Conn.; in Landscape Architecture, Robert T. Buchanan, Cambridge, Mass.

THE ARCHITECTURAL LEAGUE OF NEW YORK, celebrating its seventy-fifth anniversary this year, has elected as its President for the current year, Olindo Grossi, Dean of the School of Architecture of Pratt Institute, Brooklyn, N. Y. Dean Grossi also practices architecture in Manhasset, Long Island.





Photograph by Miller of Washington

## The President's Page

It is appropriate that as we celebrate our Centennial and look forward to the new century that our *Journal* should take on a new look. We cannot, as we survey the past, but be mindful of the great service rendered by the former *Journal* and pause for a moment to pay a just and deserving tribute to the beloved Editor Emeritus, Henry H. Saylor, F.A.I.A.

Our new *Journal* has more than new format and layout. It is designed by the architect, for the architect and about the architect. It is designed to be truly the voice of the Institute and its members. We sincerely hope the membership will make full use of its pages to thoroughly discuss all phases of the architect's life and especially of those things that create the most controversies within our profession.

We look to our new voice to bring us more information so that our continuous striving for more knowledge may be partly satisfied. We have the tool, let us put it to work.

Ours is a perplexing and complicated profession. It has grown and changed its thinking more in the past fifty years than it did during the 2000 years since Vitruvius.

If someone had merely mentioned "public relations" when I joined the Washington Chapter as an associate in 1922 he would have had charges brought against him. Today our Institute spends nearly 20% of its budget on this single item. If we care to add up the sums spent by our Chapters and State Associations and especially our own members, I would guess our profession spends well over \$10 million dollars a year on this form of advertising. And this does not include the amounts spent by our good friends in the production fields who advertise for the architects' benefit. Let's not be naive—we do pay for advertising. My confreres of 1922 would never have believed it.

Your Board of Directors and a special committee of the Institute spent hours carefully studying and have now approved a professional liability insurance policy. Is this to imply that our profession realizes its frailties and its vulnerability to law suit because it has poorly equipped practitioners? Are we so poorly trained and educated that we are afraid we might design buildings that may collapse and kill people or cause tremendous damages? Those architects who signed my application for membership a few years ago would literally turn over in their graves.

Membership in the Institute today is not confined to those who are close friends. It is a far cry from the days when our Chapters were in effect "gentlemen's clubs." We are striving more and more for clients who want to build larger and more expensive buildings.

A new monster has appeared in our realm. We call it the package-dealer. Our membership cries to our Board of Directors, "Find ways to kill this vile creature." We appoint committees, they study how we can best combat this intrusion on our practice. We appoint committees to take a new look at our own way of doing business. Can the Institute itself stop competition? Why are we afraid of the builder, the engineer or the pre-fabricator—because we are not competent to do a better job? The very nature of our profession requires us to be continually alert to keep up with the fast pace of the times in which we live.

Schools of architecture and their curricula are other subjects that have taken many hours of our Committees' time. Some say that the schools have not been furnishing the profession with enough capable young draftsmen. Is it the function of the college to provide a polytechnic education and turn

out craftsmen, or should their education enable them to practice architecture? Truly our schools have changed as much as our profession. Gone are the India ink grinding stone, the carefully laid washes, the elaborate pochés, the memorizing of all the minute parts of the classical orders. In its place our students are learning the true function of architecture. Perhaps the Institute should sponsor some technical schools for draftsmen such as the Ryerson School in Toronto.

#### AIA Scholarship Awards

By UNANIMOUS ACTION, the AIA Committee on Awards and Scholarships recommends the following to receive funds from the AIA scholarship funds:

Langley Fund:

ARTHUR ROBERT KLAESON, JR.
Rhode Island School of Design
ROBERT BENJAMIN CHURCH III
Georgia Institute of Technology
CHARLES A. BLONDHEIM, JR.
Georgia Institute of Technology
EWART ARTHUR WETHERILL
Royal Architectural Institute of Canada

Langley Alternates:

First—Robert Frasca
University of Michigan
Second—WILLIAM LYMAN PORTER
Yale University

Rehmann Fund:

Howard Nobuo Horii Pratt Institute

NBFU Funds, through the American Architectural Foundation:

ROLF H. OHLHAUSEN Cooper Union BYRON G. Mc INTYRE

University of Florida
ROBERT BRENNECKE SPRAGUE

Harvard University

JOHN I. MESICK
Pratt Institute
NEIL L. ASTLE

University of Utah

NBFU Alternates:

First—HERBERT HENRY AUER
Cooper Union
Second—SALVATORE COCO
Cooper Union

I personally hope the pages of the new *Journal* will be used to discuss opening both sides of these and similar topics. It will be a great help to your Board of Directors to hear from the grass roots.

This is your magazine. It has been designed for you—the architect.

San Lacefaufe

"Quote"

USING FRANK LLOYD WRIGHT as the romance side of architecture, and Mies as the "simplicity out of chaos," as the other side of architecture . . . leaves us looking for humanity. I think perhaps it is the most important of the three sides, but I am really stumped trying to get a specific building as an illustration. I keep wandering around the City Hall in Stockholm. That's really a hodge-podge of all kinds of things, and perhaps that's one of the reasons I keep going back to it.

Certainly Scandanavian tradition and growth is, to me, a very important influence. I think they are the only people who are really practicing the precepts of democracy as it applies to architecture; and I have noticed through the years—it was 15 years ago the first time, and I have been back three or four times since—that somehow or other their buildings, as a group, seem to weather much better than ours. It's the only place I have noticed that the passage of that many years has done so little harm to the buildings . . . and it is so much more a part of the life of the people.

As I say, I haven't been able to put my finger on any one building or even one person or anything too specific. But let's look at the city of Stockholm. Here's a city which is alive today, which isn't depending on buildings of many, many years ago. We always talk about the *Piazza di San Marco*, but that's dead, as far as today is concerned. It was completed many years ago, and people are still using it, which is fine, but it isn't saying anything as far as what we are doing today.

But Stockholm is saying very effectively that democracy works and that the people are intelligent and do know what they want. It is saying that they are civilized. And today, there are darned few places in the world where you can, I think, get that feeling at all.

—Carl Koch in "Aluminum in Modern Architecture," Volume 1.





#### BY VINCENT G. KLING

# The Architect and the "Package Deal"

The author, a member of the AIA "Package Deal" Committee, feels that the architect must meet this problem by offering a similar but better service.

When Cy Silling invited me to join the "Package Deal" Committee several months ago I accepted unhesitatingly and participated with devotion because of my concern over the encroachment of the responsibilities of our profession being made by those who are as unqualified for the role as they are persuasive in assuming it. I fear that they will do much to mar the physical environment of this country before the test of time proves their approach to be sadly out of keeping with the best public interests.

I've spent a good deal of my personal time on the problem, and I think the entire membership of the A.I.A. should know that investigation of the problem is moving forth with dispatch and with very vigorous support from some of our leading architects, members of the A.I.A. "Package Deal" Committee.

It is because some additional months may pass before a report to the membership will be made that I take this opportunity to discuss the "Package Dealer," known to some as a "joint vendor" of commercial building service. The thoughts that I set forth at this writing are my personal reactions to the problem and do not constitute an official A.I.A. statement.

Almost every architect has been confronted by the client who, in effect, says: "I can meet my building requirements rapidly, economically and sometimes under advantageous tax systems with the 'Package Dealer.'"

In its broadest form, the "deal" includes site selection, design, budgeting and cost analysis, construction, supervision, interior furnishing, financing, insurance and sometimes lease-back upon completion with an option to buy. A few examples of this type of dealer are the builders of modern multi-story office

buildings, the steel companies producing prefabricated schools, the large-scale residential developer and the many companies throughout the country who offer a unit service to commercial and industrial occupants under a "turn key" arrangement.

I think the architect should face the fact that the broad service of this middle man has a strong appeal to many of our clients and he must do something about it. We architects have been blind to the vacuum into which the "Package Dealer" has moved. The trend is growing fast and we should not attempt to stop it by such negative devices as outlawing the "Package Dealer" on the basis of illegal and unprofessional practice of architecture. On the contrary, we must gear our profession for the broader service which is desired today and stress the unique position of the architect as the professional advisor to the client who places the client's interests first and foremost.

The architect is charged with the responsibility of designing the physical environment for people all over the world. To do this well he must hold the key position as coordinator and leader of the specialists in real estate, planning, financing, mechanical, structural and electrical engineering, construction supervision and interior design as well as performing his unique role of producing architecture of high design quality.

Some positive steps must be taken immediately to prepare the architect to render the broader service required of him if he is to compete successfully with today's joint vendors. This will mean not only a change in his professional education, but also an aggressive campaign to make known the architect's superior ability to serve the client's best interests—economic and other.

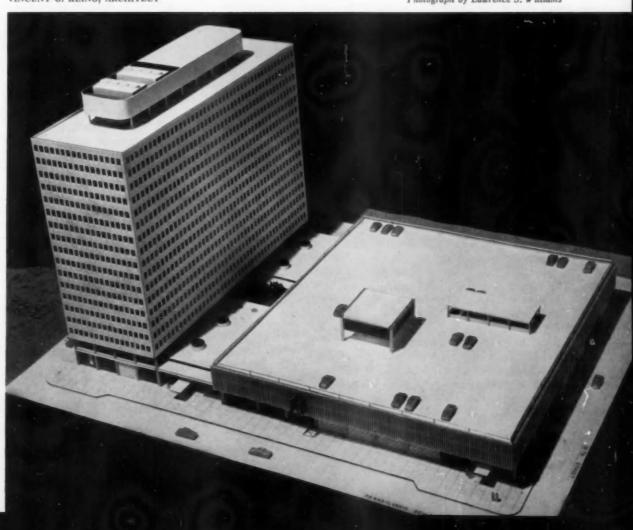
These are some of the services he must be ready to offer:

- 1. A careful determination of the cost and quality of the job before construction is undertaken. This will thoroughly acquaint the owner with the scope and quality of his project and eliminate the possibility of progressive downgrading through the construction period in order to meet the established budget. The owner is thus protected against buying a "pig in a poke" building.
- Analysis of the relationship of cost to revenue producing capacity of the project before launching the working drawing phase, thereby assuring the economic soundness of the project.
- Quality control over selection of materials and equipment and control over performance of contractors and subcontractors to assure the best result for the owner, who generally is inexperienced in the intricacies of the construction industry.
- Production of a building which has high resale value by virtue of its flexibility in planning and its superior standard of workmanship and design.

- 5. Broad service in site selection and use, establishing the suitability of the site for the project and its relationship to the neighboring community. The architect must necessarily broaden the scope of his influence to include considerations of urban and regional planning.
- 6. Knowledge of advances in building techniques stemming from the broader experience of the architect whose practice involves many different types of buildings and systems of construction. Careful analysis of new products and methods and the courage to employ them when the occasion is right. This progressive approach to building design and construction will prevent the adjustment of a design to a builder's limitations or preferences and, at the same time, bring together the forces which spell progress in architecture.
- Analysis of the insurance and tax structures as they apply to the design of the project.
- Coordination of the interior design with the general concept and objectives of the principal architectural design.

THE TRANSPORTATION CENTER, PHILADELPHIA, IS A BUILDING TYPE WHICH AN ARCHITECT CAN HANDLE BETTER THAN A "PACKAGE DEALER." VINCENT G. KLING, ARCHITECT

Photograph by Lawrence S. Williams



 Preparation of top-quality graphics and public relations material which will complement and support the project.

10. Employment and coordination of consultants in such specialized fields as hospital planning, kitchen planning, and industrial planning, where the best interests of the project will be served. The architect is in the unique position of being able to coordinate these professionals within the framework of the overall concept of the project. He alone is qualified to interpret that concept.

In general, it must be pointed out that the architect is the one person on the whole building scene who can serve the client's interests best because he is under no compulsion from manufacturers or contractors and is the only logical person to appraise the merits of the overall project before its design is undertaken.

There are a few difficulties which will seem insurmountable when the architect attempts this broader service program. The first one that comes to mind is a basic principle on which the A.I.A. has been founded that architects shall not build or be construction contractors because they cannot serve two masters.

A tool at the owner's command is the proprietary contract arrangement, whereby he selects and establishes an architect-contractor team, maintaining the independent professional status of each. This plan gives the owner the advantage of the pooled "know-how" of architect and builder from the very inception of the project without, at the same time, exposing him to the compromises involved in a design operation.

Another problem is one of fees. Obviously the lowest standard A.I.A. fee will not permit top-flight service in all of the categories I've mentioned. That there should be an upgrading in fees commensurate with the scope of service there is no doubt. An immediate positive step in this direction should be the payment by the client of all professional specialists who are brought into the architect's team. This payment should be in addition to the architect's fee wherever the architect's fee is not upgraded to encompass this added service. Another difficulty is the popular conception of the architect by the client as a picture painter-an impractical man who is brought into the project after the keel has been laid and when fancy fittings are required. It is impossible for us to do a first-quality job if some of the major decisions on site selection, budget, construction system, etc. have been made without our participation. In the defense of good architecture, I think we must equip ourselves with a thorough understanding of all the most basic elements of a project-site factors, scope, scale-and we must act as a profession to

make our proficiency—yes, indispensibility—at this level of operation more widely recognized.

Another serious problem is the upsurge of prefabricators. Some architects feel that we should outlaw prefabrication because there is no building which fits all sites equally well. In this I might concur. But prefabrication for certain building types is here to stay, and I feel that the architect should take off his horn-rimmed glasses and undertake the architectural and general design of the prefabrication system in order to reduce the module and provide for a more logical and flexible application of the factory-produced building system. Where this system has application and merit we should produce the leadership for its design.

I have outlined my thinking on this bold step which all of the profession must take. Some of us are performing many phases of this broader service—but not nearly enough. Architects realize it is important. The Institute is taking calculated and thorough steps to put this subject before the membership in a positive and forceful manner. I welcome the opportunity to have worked with the Committee on "Package Deals" and to set forth this interim expression so that all our members may be thinking, meanwhile, of this important Institute-sponsored undertaking.

#### "Quote"

"SO THEN THE WORKS AROSE, no less towering in their grandeur than inimitable in the grace of their outlines, since the workmen eagerly strove to surpass themselves in the beauty of their handicraft. And yet the most wonderful thing about them was the speed with which they rose. Each one of them, men thought, would require many successive generations to complete it, but all of them were fully completed in the heyday of a single administration . . . For this reason the works of Pericles are all the more to be wondered at; they were created in a short time for all time. Each one of them, in its beauty, was even then and at once antique; but in the freshness of its vigour it is, even to the present day, recent and newly wrought. Such is the bloom of perpetual newness, as it were, upon these works of his, which makes them ever to look untouched by time, as though the unfaltering breath of an ageless spirit had been infused into them."

> From Plutarch's life of Pericles, and brought to our attention by Frederick J. Woodbridge, FAIA, as being particularly fitting for these times.

## From the

## Executive Director's Desk



Photograph by Van Tassel

It has been a significant privilege to have been a close observer of the progress of The American Institute of Architects. It has also been a source of pride and pleasure to have been associated with that progress. Orderly expansion is gratifying. The Institute has marched forward and has become a vital force in the construction industry and even a power to be reckoned with in the general economy.

We cannot, however, flourish in a vacuum. Expanding and growing in power and prestige-physically and spiritually-The American Institute of Architects has enjoyed a career which bears some resemblance to the careers of other American organizations. Our profession has flourished along with other American professions. In doing so, we have perhaps moved a trifle ahead, relatively speaking, of the others, for The American Institute of Architects has attained a stature which was not anticipated in the myopic days of twenty years ago when I first became intimately associated with the national organization. At that time we thought we were dreaming great dreams; little did we realize how vast this country would become in power, in resources; how accelerated our progress would be; and how the role of the architect would change and the structure of its organization would have to be greatly modified. There was no conception then of a Department of Education and Research, for instance, or a highly articulated and efficient public relations, or the galleries of The Octagon which have become really a cultural focal point in Washington for architecture.

One could scarcely envision the beehive of activity that The Octagon has now become—where not only has it outgrown its original fabric, but also the Administration Building which when it was planned was considered as a building that would far exceed our usefulness and we would have to rent offices to other organizations. There was no thought at that time of turning the stables into a library (even the library is being over-used; we need more

stack space). We are now adding an annex to the Administration Building on the old parking lot which will, we hope, take care of our needs for at least the next five years.

It is very gratifying to have been a player in our progress. One can look at our growth with pride and pleasure, but the temptation to gloat evaporates and humbleness takes its place when one reads of the courage and persistence of the brave band that founded The American Institute of Architects in 1857. Their foresight and their singleness of purpose survived dismal depressions, the Civil War and the appalling conditions that maintained in the profession in the mid-19th Century.

All professions have had to struggle for recognition and appreciation, even the medical and the legal. There was a time when physicians were rated little better than barbers, and lawyers, in the days of Dickens, were scarcely looked upon with respect. Architects had an even greater struggle for they were looked upon as handy men and, in fact, sometimes they were just about that. The day can be recalled when the architect was not always admitted by the front door, but had to use the tradesmen's entrance. However, throughout the history of the profession there always have been men of talent, courage and dominance who have kept alive that spark of enlightenment and respect which now burns with a bright light.

The American Institute of Architects is a progressive organization. It keeps abreast with the times; its leadership is alert; and we know that it will maintain that place in industry and in the economy and in the world at large which it has won through the efforts of its members and their contribution to the welfare of the country.

Filmum P. Turns

## The Architect in a Democracy

BY ROBERT J. LEWIS, Real Estate Editor of the Washington Evening Star

The role of the architect in a democracy can be compared, in a number of ways, with that of the poet, the philosopher, the lawyer, the politician and the pamphleteer. To achieve their goal, all must communicate with, and influence people, using words that can be understood and symbols that make sense.

If they are to play their role to the fullest, and are to be true to themselves, these people must seek to impress their ideas on others—for this is the way minds are influenced, fame is gained, and the world is prodded onto a new and perhaps better course.

Whatever others may think of the role of the architect, you and I know he is engaged primarily in a battle to express himself. He has been plunged willy-nilly, by the very nature of his work, on a course of trying to garland the world, and improve it with his own ideas. If he is extraordinarily successful in doing this—and the only thing that stands in his way is other architects—he may, in time, be regarded as a genius to be remembered through the ages.

Therefore, every architect must yearn to give his ideas the fullest play. Each one must at heart be an individualist. Each one must want, above all, to pursue his own star. The problem for the individual person is: How to do this?

The answer, I suspect, is that an architect cannot do all this at a drawing board, any more than a candidate can win an election without an audience, or a writer can gain a following without a publisher.

There's a common belief that the best architect is an architect's architect. In my opinion, this is a legend in the same way that there exists the unsupportable thesis that the best lawyer is a lawyer's

lawyer, or that the best poet is a poet's poet.

I am much more a believer in the good sense and good taste of an informed and mature public than I am in the idea that judgment in these things belongs exclusively to an esoteric circle of esthetes or of experts. Democracy is a political condition that holds considerable sway in this country. I believe in it as a good way of life. I would like to see architects, more and more, help make it work, in the same way that I would like to see newspapermen help to make it work—and lawyers, advertising men, poets and philosophers.

Many newspapermen spend a great deal of time trying to impress other newspapermen. Some architects, I have found, do the same thing in relation to their colleagues. This is probably as fruitful and satisfactory a life as is open to anyone, since it adds up to a greater challenge. One architect confronting the critical eyes of others in his profession is probably cast in a role more nearly like that of lion-taming than any activity outside the realm of lion-taming itself.

But impressing one's colleagues alone can become a relatively barren pursuit, even though this course often offers great rewards to the victor usually after he has reached an advanced age.

I doubt that the man who wins out has always achieved dominance of his ideas by bending over a drawing board to the exclusion of other means of communication. Such phrases as "Less is more," and "Form follows function," have as much in common with the political hustings as they have with the world of design. They are in the same tradition as

such phrases as "Tippecanoe and Tyler, too" and "He kept us out of war."

But all this is good. The architect must be aware of his public. He must use all means available to him to wage his struggle. No architect can operate in a vacuum. No architect can practice without contact with the people who provide the real foundation for his buildings.

This is why I am convinced that the young architect, at the outset, should learn to identify himself with the mass of the people, and find out about their hopes and fears, their weaknesses and strengths, their pettiness and nobility. In my own view, the more democratic and understanding the architect, the more successful, essentially, he must be in our democratic day and age.

For the day has passed when the architect, the artist, the composer, and musician were mere lackeys in a royal or princely household.

I have heard one or two architects express a sort of nostalgic yearning for the days when things were ordered differently than in a democracy—for the days when, by a mere command of a royal patron, great new vistas were supposedly opened to art.

My feeling is that democracy of the kind we have in this country offers a chance for glories equal to any in the past, and for many more things, besides; for far broader vistas, greater freedom for creation, more exciting dreams, more valid buildings, more fields in which to conquer than any preceding age ever offered.

True, many of these inherent opportunities are unrealized, up to now. But it is the architect who must believe in these opportunities if they are to materialize. It is the architect who must take hold, who must understand people, who must pamphleteer and philosophize, who must catch fire with a zeal that cannot be quenched, if democracy is to produce greater and greater architecture, as it has produced greater and greater political and economic freedom.

The means by which the architect can do this are the same means by which our democracy has been molded in other ways. The architect must train himself to influence public taste, he must push himself to the limit of his endurance to participate in public affairs, he must learn to understand and contribute to public opinion.

It seems to me, in fact, that all this entails a reappraisal by the architect of his role in society. I have been very happy to see the architect emerge in recent years as a person to be reckoned with in public matters, and I hope that his voice will become stronger and more influential.

All this is not just a matter of public relations. It is, instead, a matter of active participation by this profession in the workings of our democracy.

The real issue for the future, it seems to me, is whether the architect will assume, to the fullest extent, his proper role as a democratic man. If he does that, I believe the world will be a better place, and that both the architectural profession and the people will benefit.

#### **CURRENT COMPETITIONS**

The following competitions are approved by the AIA. The Institute assumes no responsibility for the information below, but believes it to be correct. It advises any prospective competition to secure the full program as indicated.

International Solar House Competition; The Association for Applied Solar Energy proposes to erect a residence in Phoenix, Arizona, for the purpose of stimulating public interest in the utilization of the sun's energy. The house will be studied and subsequently be the subject of a symposium by scientists.

Eligibility: Any architect or student of architecture registered in his state or country or associated with an architect so registered. Dates: Application—June 1, 1957

Submission—August 15, 1957
Awards: \$2500 plus architectural commission

at 10%; \$1500, \$1000, \$500, \$500 Jury: Pietro Belluschi, FAIA

Jury: Pietro Belluschi, FAIA
Carlos Contreras
Thomas H. Creighton
Nathaniel A. Owings, FAIA
James Walter Elmore

Conditions: Application to and programs secured from:

> James M. Hunter, FAIA Professional Adviser 1126 Spruce Street Boulder, Colorado

## Wild Gold Medal Winners I Have Known

I NOTE WITH GREAT PLEASURE that Louis Skidmore has been awarded the Gold Medal of the Institute and I could have told you that he was doomed to success as far back as nineteen twenty-eight.

I was on that expensive year abroad that architects used to enjoy before settling down to the Lally age here. In Rome, I travelled under the aegis of the American Academy and worked in the atelier near the Tritone. There I met up with Ed Stone and having measured and drawn the Cancelleria and the Massimi Palace we moved on to the Pensione Annalena in Florence.

At lunch on Sunday there appeared two wellworn travellers from the East, Louis Skidmore and Joseph Judge, broke, full of goat curds and just off a Japanese boat fourth class from Istanbul and heading for Paris.

Skidmore was working his way around the architectural sites of Europe and the Near East for the third year on a two-year Rotch Fellowship, and I was so touched by his zeal that before he left that afternoon I had lent him fifty dollars and even gave him ten bucks to take Marie Ward, Paul Cret's secreary, and her friend out for a drink in Paris.

Several moons after, I arrived in Paris and took up my station at the Deux Magots. Joe Judge came along and said that Skid was in England illustrating a book on English villages of Broadway and Chipping Camden for Sam Chamberlain. I wrote him and got my fifty bucks and an introduction to Landefeld and Eloise Owings and her mother and the students at the Parsons School for Designing Women, who did their homework under the guiding eye of the architects around the Magots.

Landefeld and I took the Jap boat to Egypt that winter, followed the trail of Skidmore and Judge around the Near East and wound up in Rome with patches on our pants and about twenty-five dollars between us. We hooked a lunch from Badgeley's in-laws at the American Academy and, since I was heading home and Landefeld was going back to the

Beaux Arts in Paris, we decided to spend a couple of dollars and so hired a carroza for the ride up the Pincian Hill for a final look at Rome and also a chance to smoke the American cigars which Badgeley's father-in-law had given us.

There is a long cobbled slope up past the French academy, and the horse was taking it easy when I suddenly realized that we were being pursued by a man who kept shouting "Landy!" I finally awakened Landefeld to the fact that he was being paged by a short gentleman with an Indian haircut.

Landy deigned a look. It was Raymond Hood. "Where the hell have you been?" said Hood breathlessly. "We've been to the glories of Greece and enjoyed the grandeurs of Rome," said Landy. Hood said, "Landy, get the hell up to Paris and get Skid and Joe Judge and Roorda and start some sketches for the Chicago World's Fair. I have just been to Ravello and here's the big scheme. We will build a mountain out in the lake, take everybody up in elevators, and they walk down and around the whole Fair on a big zigguat scheme. Keep it under your hat. I'll see you in Paris," and Hood turned and raced down the hill.

I lent Landy the twenty bucks and he went to Paris. I came home and went to Cret's office, and told him what Hood was up to. Cret shrugged his shoulders and said, "He does not know what he is doing," and went on with his scheme, which was just as wild.

When Skid returned to the United States, he came to see me in Philadelphia and to meet Paul Cret. At that moment, Cret, Holabird, Hood and a couple of other notables had locked horns on how to design the Fair and Skidmore had the brilliant idea that he could get the drawings of the Fair together and make a Fair out of them. Cret, I think, sent him to Rufus Dawes and from then on Skidmore began to function. As Chief of Design, he helped put on the "Century of Progress" despite the depression and kept it alive through needled beer

and a second year. Later he went to New York and did a lot of work on the New York World's Fair, and developed a practice with his brother-in-law, Nat Owings, and later, "Skidmore, Owings and Merrill," one of the achievements of this era.

Before his retirement last year I used to visit him in his nook in the Oak Room of the Plaza Hotel beneath the brass tablet to the memory of that other famous immigrant to New York, George M. Cohan. There, in the quiet comfort of that ancient leather cove, he would continue his practice long after most of the geniuses of the drafting board were tucked in their little beds to dreams of FLW and Corbupius.

About two days before anybody dreamed of Pearl Harbor, Skid visited us. He had been asked by the Air Force to assist in setting up a series of aircraft-warning centers and observation posts in a scheme for aerial bombardment protection. It was a job which would have been delegated to somebody down the line, in an office of a size comparable to his. His companion was a regular Army captain from West Point, and we sat up all night settling the major problems. A couple of days later, all hell broke loose and the scheme was under way. Later he got Oak Ridge, the atomic energy town for 75,000 people, air bases and a lot of other work.

The Gold Medal is not given for quantity surveys. The list of awards and recognitions to Skidmore for his architecture, which is above and beyond mere building, makes you realize that he has been a great credit to the profession and has left a stamp on our era, not only in the United States but in foreign countries as well. He has trained men in his offices who have gone into the field to produce a

studied architecture which will continue to redound to his great credit.

A couple of years ago he joined the Rocking Chair Club and I realized that he had hung up his gloves and retired to the "consulting" field.



#### A CONSERVATIONIST'S LAMENT

The world is finite, resources are scarce, Things are bad and will be worse. Coal is burned and gas exploded, Forests cut and soils eroded.

Wells are dry and air's polluted, Dust is blowing, trees uprooted.

Oil is going, ores depleted, Drains receive what is execreted. Land is sinking, seas are rising, Man is far too enterprising.

Fire will rage with Man to fan it, Soon we'll have a plundered planet. People breed like fertile rabbits, People have disgusting habits.

#### THE TECHNOLOGIST'S REPLY

Man's potential is quite terrific,
You can't go back to the Neolithic.
The cream is there for us to skim it,
Knowledge is power, and the sky's the limit.
Every mouth has hands to feed it,
Food is found when people need it.
All we need is found in granite,
Once we have the men to plan it.
Yeast and algae give us meat,
Soil is almost obsolete.
Men can grow to pastures greener
Till all the earth is Pasadena.

By Professor Kenneth Boulding University of Michigan

- FROM "MAN'S ROLE IN CHANGING THE FACE OF THE EARTH"

## Regional News

#### SOUTH ATLANTIC DISTRICT

THE TOP NEWS as this is written is the South Atlantic Regional Conference at the Atlanta Biltmore Hotel, April 4, 5, and 6. The program is ambitious, yet not too ambitious. For right at the start there is to be a session of and about committees—how to relate local and national committees so as to get results that are unified and cumulative in their effect. Ten committees are involved, with a large meeting to get things going, and small seminars following.

THE GEORGIA CHAPTER used its March meeting as a curtain raiser to get its own committees in working order. Each chairman was called upon to state his goals for the coming year; and since ample warning had been given, the result was the nearest thing to a businesslike organization of definite aims that this Chapter has seen. If the same sort of thing could happen at the Conference, with all the talent of the Southeast represented, who knows what the result might be?

One of the Chapter projects is for continuing education of architects—adult education, no less. This means courses for recent graduates, and group meetings for older men. Harold Bush-Brown, who retired last year as head of the architectural school at Georgia Tech, is Chairman of the Educational Committee, and since much has already been done with this program, there is little doubt of its success. The last course sponsored in conjunction with Georgia Tech, on the Economics of Building, was a sell-out. Apparently all the architects in this area were interested, so the panel sessions, with some of our ablest real estate men and bankers present, were among the liveliest on record.

SPEAKING OF PUBLIC RELATIONS, the Miami papers, like most other newspapers these days, give front page space to architecture, so that it is possible to learn something of Florida projects even without hearing from Florida chapters. But Miami papers, again like most other newspapers, seem to prefer that architects remain anonymous.

But the Miami Herald does mention that Miami architect Robert Fitch Smith has just won a certificate of merit from the Church Architectural Guild of America for his design of the University Baptist Church in Coral Gables. It even mentions that the Palm Beach A.I.A. has "nodded approval" of the move to save the house called Playa Rienta, the former home of Mrs. Horace E. Dodge.

THE SOUTH CAROLINA CHAPTER reports the successful launching of the Clemson Architectural Foundation, intended to improve architectural education within the State. Organized a little more than a year ago, the Foundation has already done much to improve Clemson College's Architectural Department, which has now received national accreditation and is pursuing programs of broader scope than seemed possible before. Besides adding to library and visual aid facilities, and offering scholarships and grants to promising candidates, the new regime sponsors field trips for undergraduates, brings wellknown lecturers to the College, and makes it possible for staff members to attend important conferences and find out what other schools are doing. Under its first president, William G. Lyles, of Columbia, the Foundation raised more than \$30 thousand in one vear. All the A.I.A. members in the State contributed, and so did their many friends in the building industry. At the beginning of the second year W. E. Freeman, Jr., of Greenville, takes over as President, with Mr. Lyles becoming Vice-President.

A FINAL NOTE culled from Southern Building, concerns slum clearance, and the A.I.A. had nothing to do with it, so far as we know. When the South Atlantic Gas Company acquired the Savannah Gas Works in 1945, it also acquired some of the saddest old buildings in the city. But the place was nothing if not historic. The site had been a botanical garden to begin with—General Oglethorpe's Trustees' Gardens, where he raised the first upland cotton and the first peaches in Georgia, and where he tried to raise silkworms. Later on, he built Fort Savannah on part of the property, and surely did not dream that gas tanks would someday perch on top of the fort.

All this spelled romance to Mrs. Hansell Hillyer, whose husband happened to be the president of the South Atlantic Gas Company. First she talked him out of razing the eleven old houses. Then, one at a time, she rebuilt them, and she did an excellent job. Today the former slum is an attractive and desirable residence area, and it includes a dozen more old houses that were not owned by the Gas Company when she began. Why, you may ask, do we wait for the government, when there are people like Mr. Hillyer around?

#### CALIFORNIA-NEVADA-HAWAII DISTRICT

THE NORTHERN CALIFORNIA CHAPTER of the A.I.A. assisted by the East Bay Chapter, the Coast Valleys Chapter, the Monterey Bay Chapter, and the

Central Valley Chapter, presented to the public an Honor Awards program of major interest on Saturday, the 9th of March, 1957 in the Garden Court of the Palace Hotel in San Francisco.

One hundred and sixty-five projects were entered in the competition by architects from all of the sponsoring chapters consisting of a total of 218 panels exhibited. The dinner was attended by a total of 550 persons, which was a sellout, made up primarily of architects and other members of the design professions, along with their guests, legislators of the state of California, and many other public officials of the cities within the area of the competition. As a matter of fact, local and state government officials attended in considerable number.

At the conclusion of the dinner, the Jury of Award went to a table on a dais that faced a large screen. The chairman of the evening, Cornelius M. Deasy, president of the Southern California Chapter, introduced the members of the jury, who were: Pietro Belluschi, Dean of the School of Architecture at M.I.T., Chairman; Edgar Kaufman, Jr., Member of the Board of Directors of the Museum of Modern Art, New York; James M. Fitch, Associate Professor, School of Architecture, Columbia University; Harry Bertoia, architectural sculptor; and Dr. J. Robert Oppenheimer, Director of the Institute for Advanced Study, Princeton University.

Public judgments were made from slides projected on the screen. The jury, of course, had had two days not only to examine the panels which had been proposed for judgment but to examine in person some of the winning projects which were located in the Bay Area. Each juror had an individual microphone which carried his voice to all parts of the room.

Commenting on the public relations program in his column in the San Francisco News, Mr. Arthur Caylor stated, "At least one Chinese wall has been knocked down around here. Instead of keeping the Honor Awards dinner a closed professional affair Saturday night at the Palace, the architects not only have thrown it open to the public but brought in an all star cast of judges that includes only one architect."

A most unique contribution to the competition was an agreement by the City of San Francisco to give a commission to one of the award winners. To the best of our knowledge, this was the first time that a municipality had ever recognized an A.I.A. competition by such action.

The ATTENTION of California architects is once again concentrated on the State Capitol. The Legislature is meeting in Sacramento to consider 7000 bills—about 10 percent of them of direct concern to the construction industry.

The number one legislative project of the California Council, A.I.A., is to amend the state's wideopen Architectural Practice Act. Happily, major organizations which blocked similar amendments in the past are now supporting the Council bill. Some opposition remains, however.

The major threat to the profession is a bill to impose a tight sliding scale of compensation for architectural services on public works, principally schools. The Council has undertaken a statewide public education program as part of its efforts to defeat this bill. The fate of this and the Practice Act Bill are still uncertain at this writing.

Other current activities of the Council:

The Board of Directors of the California Council, meeting February 22 and 23, voted to change the Council's name to California Council, The American Institute of Architects. It was formerly California Council of Architects.

#### Necrology

According to notices received at The Octagon between February 1, 1957 and March 28, 1957

Indianapolis, Ind.
BERRYMAN, GEORGE R.
SUTTY, Va.
BERTSCH, F. WILLIAM
Cincinnati, Ohio
BUENGER, EDGAR W.
Rochester, Minn.
BUETOW, MAX O.
St. Paul, Minn.
CLARK, CAMERON, FAIA
St. Thomas, Virgin Islands
COBURN, ELMER R.

BACON, CHARLES E.

COOPER, THOMAS W.
Raleigh, N. C.
DUNCAN, HERMAN J.
Alexandria, La.
ESSER, HERMAN J.
Milwaukee, Wisc.
FURBRINGER, M. H., FAIA
Memphis, Tenn.
GIBERSON, EARL F.
San Diego, Calif.
GOODMAN, ROBERT H.
Baton Rouge, La.
HUME, RAPHAEL
New York, N. Y.

KOCH, THEODORE
Staten Island, N. Y.
OVEREND, HARRISON G.
Wichita, Kansas
POGGI, C. GODFREY
Elizabeth, N. J.
RICHARDS, THEODORE
White Plains, N. Y.
SEAMAN, GEORGE W.
Pennsauken, N. J.
SIZEMORE, RAYMOND C.
Montgomery, Ala.
STACHOWIAK, STEPHEN J.
Harper Woods, Mich.

Newington, Conn.

Institute since 1949.

Miss Morgan was the first woman to graduate in mechanical engineering from the University of California, in 1894, and went to study at the Ecole des Beaux Arts in Paris, where she was the first woman to receive an architectural degree. Upon her return to California and obtaining her license, she became a pupil of Bernard Maybeck, and received an LLD from her alma mater.

Opening her own office, she designed many public buildings and private residences throughout the state, of which the most spectacular was W. R. Hearst's castle-like retreat at San Simeon.

#### Sir Patrick Abercrombie

SIR PATRICK ABERCROMBIE, one of the greatest town planners of our times, recipient of the Gold Medal of the A.I.A. in 1950 and of the Royal Gold Medal for Architecture in 1946, died March 23rd at his home at Aston Tirrold, Berkshire. He was

Sir Patrick designed a new London to rise out of the destruction of World War II, but its development was thwarted by landed interests-just as was Sir Christopher Wren's plan for the rebuilding of

the city after the great fire of 1666.

After his schooling, Sir Patrick served six years apprenticeship in the offices of Manchester and Liverpool architects. He early became an expert in the field of civic design, and was the first editor of the Town Planning Review. With Sydney Kelley, he won an open competition for a plan for the city of Dublin in 1913, and its innovations brought him national prominence. Two years later, the School of Architecture of the University of Liverpool established a professorship of civic design—the first in England, and Sir Patrick was invited to take the chair. After twenty years he became Professor of Town Planning in the Bartlett School of Architecture of University College of the University of London, a post which he held until a few years ago.

During these years he developed town plans for many English urban areas, among them Bristol, Bath, Sheffield, Plymouth and Doncaster. Doncaster was the first regional plan to be established in England, and here Sir Patrick developed his first design based on the concept of satellite towns. One of his basic ideas was that of preserving the old and com-

bining it with the new. He was one of the founders of the Council for the Preservation of Rural England. His plan for London called for a series of self-sufficient communities of 6,000 to 10,000 population, each conforming to the boundaries of the original villages absorbed by the city in its growth, preserving the ancient landmarks.

"To ignore or scrap these communities," Sir Patrick said, "would be both academic and too drastic. The plan might look well on paper, but it

would not be London."

#### News From The Educational Field

THE SCHOOL OF ARCHITECTURE AND PLANNING at the Massachusetts Institute of Technology announces its 19th annual special summer program in City and Regional Planning, from July 22nd through August 2nd. The seminars are open to professional planners, members and staff of planning commissions, architects and others in related fields. Enrollment is limited to twenty-five; tuition is \$175. The seminars are under the general direction of Roland B. Greeley, Associate Professor of City and Regional

THE DEPARTMENT OF ARCHITECTURE of Rensselaer Polytechnic Institute announces that Professor Harry E. Rodman has been appointed executive officer, acting as chief administrative associate to Professor Harold D. Hauf, head of the department.

CITY PLANNING STUDENTS at Cornell's College of Architecture are planning a 20th century version of a frontier mining town for the world's largest uranium center. They are laying out modern residential, business, civic and recreational areas for a new city rising near Elliot Lake, Canada, in the Blind River section north of Lake Huron. The thirty students are working under the direction of Professor F. W. Edmondson.

THE UNIVERSITY OF ILLINOIS announces the 26th annual Kate Neal Kinley Memorial Fellowship. This Fellowship is open to graduates of any recognized school of fine arts who have specialized in music, art or architecture. The grant amounts to \$1300 for one year's study at home or abroad. Applications should be addressed to Dean Allen S. Weller, College of Fine & Applied Arts, Room 1100, Architecture Building, University of Illinois, Urbana, Illinois, not later than May 15th.

PRATT INSTITUTE, SCHOOL OF ARCHITECTURE, Brooklyn, N. Y. holds every March a competition for high school seniors with a talent for drawing and planning. It consists of a one-day sketch problem. Sixty-seven students from 18 high schools participated this year, the problem being the design of a kindergarten.

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## The Student's Page

#### Architectural Quality and The Student

BY THYMIO PAPAYANNIS-PRESIDENT NASA

A BUILDING IS A SHELL. It provides shelter. It acts both as backdrop and foreground to our everyday life. It defines urban space and is the main component of our cities.

And yet most people do not see buildings. They are aroused to their existence only by mishaps or inconveniences, a faulty elevator or a leaking roof. They tend to accept buildings in the same way they accept trees and hills and the sky.

The architect and the student, on the other hand, are not only aware constantly of buildings, but also conscious of quality differences. They must judge both the work of their contemporaries and of themselves, and to learn from the relics of the past.

There is no doubt that a value judgment can be applied to architecture. We are constantly taught this concept in school, but it is the criteria for this judgment which confuse us.

During our education, through lectures and books, through contact with our instructors, through conferences and discussions, we are presented with contrasting systems of values. The functionalist advocates concentration of effort on the social and mechanical operation of each building and guarantees that the appropriate form will follow automatically. The exterior decorator sees buildings as sculptural volumes and voids to be decorated with interesting forms, and to be ultimately stuffed with some kind of function in order to render their erection possible. The structural exhibitionist displays all sorts of wonderful tricks, hung roofs, concrete shells, magical shapes, often not as solutions to particular problems, but as wonderful things per se, panaceas for every ill. The materials expert carries lightly his newly acquired vocabulary of "reinforced polyester," "anodized aluminum panels," "spray silicones," confident in his sparkling pseudoscientific outlook. The organicist draws lightheartedly dubious analogies from nature (the marrow in the bones, the pipes in the structure). The nostalgic laments the lost art of monumental planning. These are exaggerated portraits, but the result in the mind of the student is the same: Utter confusion.

Yet, this problem of quality is very important to us. We debate it constantly, and from these discussions a few criteria for judging quality seem to solidify.

First of all, a design or a completed building should work well. It should have excellent circulation, good siting, it should be satisfactory both in its construction and in its mechanical operation. Moreover, it should solve the problem posed by the client. This competence does not constitute quality in itself. But it is the absolute minimum to be expected from every student and from every architect, the point on which the professional man is distinguished from the dilettante.

Second, the essential quality of a building is determined mainly by the richness, the originality, the delight of the interior spaces it contains and of the exterior spaces it defines. Architectural design is the use of walls, roofs, screens, landscaping and many other elements and disciplines to articulate voids and alter their physical characteristics in accordance with human needs. Thus, consideration of space is truly primary.

This is especially important today. Economic efficiency on the one hand and the use of rectangular projections (plans, sections, elevations) as the main tools of representation have often resulted in a timid handling of space. And while we are successful in dealing with small, "cozy" rooms, we feel a certain awkwardness in the design of parks, terminals, or housing developments, space on a large scale.

Finally, the ingenious treatment of materials, the sensitive juxtaposition of texture and color, the correct detailing of joints not only help to define space but also to determine its character and as such constitute a major attribute of architectural quality.

To expect from both student and architect competence in the mechanics of each building or design, vital and talented handling of space and the ability to use building components well, may be placing standards of quality too high. But our responsibilities as architects in the shaping of human environment are equally high.



## The R. S. Reynolds Memorial Award



A special Jury of the AIA announced on April third that the first annual R. S. Reynolds Memorial Award of \$25,000 had been won by the firm of Cesar Ortiz-Echague, Manuel Barbero y Rafael de la Joya, of Madrid, Spain. The building which won them the award is the new Visitors' and Factory Lounge Center of the S.E.A.T. automobile plant in Barcelona. The presentation will be made at the Centennial Convention.

The jury, as they appear from left to right in the photograph, were Edgar I. Williams, FAIA, New York; Ludwig Mies van der Rohe, FAIA, Chicago; Percival Goodman, FAIA, New York; George Bain Cummings, FAIA, Binghampton, Chairman; and Willem M. Dudok, AIA Gold Medallist, Hilversum, Holland.

There were 86 entries from 19 countries. The winner was selected because of the brilliant use of aluminum as a structural frame as well as for finishing and enclosing surfaces. The details show ingenuity as well as creativity, and the structure has weathered well during its first year.

## Book Reviews

LIFE AND HUMAN HABITAT. By Richard J. Neutra. 320 pp. 8-7/16" x 12". Stuttgart: 1956: Verlagsanstalt Alexander Koch Stuttgart. \$17.50

Richard J. Neutra, FAIA, Austrian born architect who received his professional training in Europe, began his professional career in America in 1923 working with Holabird and Roche and Frank Lloyd Wright. In private practice since 1926, he has had a distinguished career. Several of his buildings have received AIA Honor Awards, and other awards. He is the author of "Architecture and Social Concern," "Mystery and Realities of The Site," "Survival Through Design" and co-author of five other books. He has written numerous articles in several languages.

"Life and Human Habitat" is an architect's book; only twenty-six pages of text and about three hundred of illustrations. Although published in Germany, the text is entirely in English and the descriptive caption commentaries are in English and German.

The bulk of the text in Chapter I, the title of which is that of the book, is essentially an abstract of "Survival Through Design" and the entire book may be regarded as an illustrated commentary-companion to the earlier work.

The editor notes that Neutra "was among the first to apply admirably modern construction techniques and materials."

"The most important material which an architect can handle is man, as species and as individual." This has been the claim, variously phrased, of many architectural philosophies of varied epochs, but for Neutra, again in the editor's words "The new client is more than a man with the five proverbial senses. He is richly endowed, sensitive being with millions of sense receptors which react to stimuli and influences of the outer world."

He pleads for a conception of design well becoming to the human organism, not adding to life's wear and tear.

Neutra rightly points to the need to re-focus on the human inhabitant and presumed beneficiary of our professional efforts:

"Acceptance of contemporary means in architecture. This problem appears largely, even abundantly solved. A similar period of effort seems urgent, to clarify and get accepted the idea that it is necessary to give recognition to man's age-old physiological properties which govern his responses and should, therefore, govern the environmental design on which his wholesome life and survival depend."

"Technical Progress" has turned from white hope into some doubt. What bothers us in our well advertised patent civilization is now beginning to become better known.

He is concerned not only on economic but physiological grounds, about the family life-cycle and the client's investment for the two or three decade life of the mortgage.

Scientific research and technology must be watched and utilized but "most essential is a wonderful, deep reaching sympathy" calling for "genuine love of humanity without which all scientific equipment is bound to fail." While apparently advocating a fairly rational use of physiological data, he seems to prefer to leave to intuition the design decisions which might be grounded in part on principles derived from sociology and physiology.

This is perhaps sound since physiologists are at this point more firmly grounded than are sociologists and psychologists.

This is a timely antidote. "Too often the architect has become involved and enmeshed in constructions, has fallen in love with materials—concrete, glass, steel, plywood, plastics and their functional qualities." Without saying so, he indicates that many of the pioneers of the contemporary mode have exhibited the characteristics of the archaic phase of other great epochs.

Important areas of professional responsibility are analyzed and emphasized "... when endless daily irritations cause damage in human relationships, the architect will hardly be blamed or even suspected as he would be when the roof caves in or starts to leak ... Too much attention has been paid to only the engineering or technical angle of architectural creation ... Amazing progress has resulted in overlooking values which cannot be measured in horse-power, kilowatts, and tons."

Even neighborliness is given a biological slant: "That neighbors and people of a neighborhood should have the opportunity to meet face to face is a very justified biological urge." "Long before the existence and development of this popular wisdom as a science, man has shown respect for his 'natural spot' when he built. Builders were greatly worried whether the spirits of the place would consent to their undertaking or at least tolerate it."

As in the case of myths and proverbs pertaining to many areas of life, these observations from the experience of the race are now susceptible of rational analysis.

The author's approach and style are a combination of the romantic-intuitive and the rational-scientific. The significance of this book and the author's other writings would seem to be that they can promote a receptive frame of mind in the profession for more rational approach to the psycho-biological factors in the design of human environment.

Whatever was the combination of rational and intuitive, and whether or not he succeeded in solving biological problems in his designing, the results, photographs of which constitute the bulk of the book, are interesting, stimulating and enjoyable as visual experience.

W. A. T.

THE PRACTISING ARCHITECT. By Alec S. Eggleston. 272 pp. 5½" x 8½". Melbourne University Press; New York: Cambridge University Press, 1955. \$6.50

If any book on architectural practice can be read for pleasure, this one by a Life Fellow of the Royal Australian Institute of Architects, can be. It is somewhat illogically arranged, but it is filled with quaint expressions and amusing anecdotes concerning the architects' troubles. It is interesting to compare the Australian architects' situation with our own.

An arrangement for two young architects is described, in which each practices independently, but both use the same office force and share drafting room and reception room. Many technical terms are the same as ours; both probably borrowed from the British: clerk of works, supervision, superintendence-terms for which we are seeking substitutes -are current in Australia. The effect of their code of ethics is similar to that of our own, but they are not prevented from forcing adherence to the R.A.I.A. Schedule of Charges. This Schedule of Charges provides for an amount to be added to the architect's compensation equal to one half of fees paid consultants (or 1% of the construction cost) in addition to reimbursement of consultant fees paid by the architect.

The architect's status under the Royal Australian Institute of Architects' contract is similar to the status of the American architect under our Standard General Conditions of the Contract, but the Australian architect has greater authority and responsibility. The contractor may assume, unless notified otherwise, that the architect has authority to order changes in the construction contract, and the architect may require the contractor to discharge unsatisfactory workmen. A code of recommendations for architectural and building drawing office practice is in use. It is reported that overhead costs usually equal direct costs, and that accounting procedures require about three days of a secretary's time each month.

In Australia, quantity surveyors are used somewhat as in Britain, except for small projects, but it is less usual for the Bill of Quantities to be a part of the construction contract, taking the place of the specification. Instead, the contractor bids unit prices, and the Bill of Quantities is advisory. The cost of Bills of Quantities averages 1% of the construction cost. It is not unusual for an architect to serve as quantity surveyor, or for either architect or quantity surveyor to serve as an appraiser.

The architect's discomfort from performing three inharmonious functions is made abundantly clear by Mr. Eggleston—1) being a party to a contract between himself and his client, 2) serving as the agent of this same client-owner, and 3) acting as arbitrator between the owner and the contractor. Only with the best intentions on the part of each of the three persons involved, can this discomfort be minimized.

CLINTON H. COWGILL

GEORGIAN GRACE. By John Gloag. 450 pp. 71/4" x 93/4". New York: 1956: The Macmillan Company. \$12.50

The subtitle of this fascinating book is "A Social History of Design from 1661-1830." The author is well-known for his many books on architecture, both historical and contemporary. He poses a very interesting question at the beginning of this handsome book: "How was it that architects, designers, craftsmen, and their patrons never seemed to put a foot wrong in the Georgian period? What was the secret of their capacity for good design, their sense of style, and their impeccable judgment?"

His answer seems to be that, for one factor, there was a class of educated patrons with a high degree of taste, who would accept nothing inferior. There was, furthermore, a rich vocabulary of highly developed details and precedents in classic architecture and in the contemporary Renaissance architecture on the Continent, for the architects and

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craftsmen to work with. There was also a tradition of good living-good food, good wine, and gusto, but against a background of beautiful things. All ornament was carefully studied, and assembled according to well established conventions. Originality was permitted to only a few-a Jones, a Wren, an Adam, a Soane. And these showed true originality in their creation of new forms and in their invention of new details. Others then, carefully borrowed and adapted them, always working to the often exquisite demands of their sensitive clientele-sensitive in that they were highly educated visually, no matter how bawdy their language and lusty their lives.

Lavishly illustrated, the chapter titles give an indication of the richness of the book: "Fill every

glass," "A dish of tea," "Bed and bedroom," "The toilet stands display'd," "Music in the drawing room. fiddles in the kitchen" and "Chimney-piece and chimney-corner." There is a full bibliography, and there are fifty pages of appendices with titles such as "The principal architects and their works," "Furnituremakers and designers," "Books on furniture published between 1661 and 1830," "The Society of the Delettanti," "Georgian Grace in the American Colonies" and "Contemporary Advertisements."

A big, handsome book, with much in it for the modern architect to read and ponder, as well as a delight for the lover of Georgian England.

J. W.

#### Calendar

May 6-11: International Congress of the Architects and Technicians of Historical Monuments, sponsored by UNESCO, Palais de Chaillot, Paris.

May 11-12: Annual Meeting of the ACSA, Catholic & Howard Universities, Washington, D. C.

May 13: Producers' Council Annual Spring Meeting, Washington, DC

May 14-17: Centennial Celebration Convention of the AIA, Shoreham and Sheraton-Park Hotels, Washington, D. C.

May 29-June 1: Golden Jubilee Assembly of the RAIC, Chateau Laurier Hotel, Ottawa, Canada.

June 3-7: Tenth International Hospital Congress, Lisbon, Portugal. June 9-12: National Citizens

Planning Conference, Little Rock, Arkansas.

June 13-15: 57th Annual Convention, New Jersey Society of Architects, Berkeley Carteret Hotel, Asbury Park, N. J.

June 16-21: Annual Meeting of American Society For Testing Materials, Chalfonte-Haddon Hall, Atlantic City, N. J.

June 14-29: New England Regional Conference, Boston, Mass.

June 27-28: Annual meeting and convention of the Minnesota Society of Architects, Hotel Duluth, Duluth, Minn.

July 14-Aug. 24: Eighth Annual Design Workshop, Institute Technologico de Monterrey, Mexico. For information write, Hugh L. McMath, AIA, School of Architecture, The University of Texas, Austin, Tex.

July 29 to August 2: World Conference on Prestressed Concrete, presented by University of California and the Pretressed Concrete Institute, Fairmont Hotel, San Francisco, Calif. For information write Dept. of Conferences and Special Activities, University of California, Berkeley 4. Calif.

July 10-13: British Architects' Conference in 1957 at Oxford, at the invitation of the Berks, Barks and Oxon Architectural Association. The R.I.B.A. tells us that any AIA members in England at that time will be welcomed as delegates.

September-December: International Exhibition of Architecture, Sao

September 5-7: Western Mountain Regional Conference, Jackson Lake Lodge, Jackson Hole, Wyo.

September 9-19: First Interna-

tional Seminar on Hospital Construction, Geneva, Switzerland.

September 19-21: New York Regional Conference, Buffalo, N. Y.

September 25-26: North Central Regional Conference, Rockford, Ill.

September 25-27: Producers' Council 36th Annual Fall Meeting and Chapter Presidents' Conference, Louisville, Ky.

October 2-6: California-Nevada-Hawaii Regional Conference, Coronado, Calif.

October 6-9: Gulf States Regional Conference, Birmingham, Ala.

October 12-14: Second annual convention, California Council of Landscape Architects, Santa Barbara Biltmore Hotel, Santa Barbara, Calif.

October 17-20: Northwest Regional Conference, Gearhart, Ore.

October 23-26: Architects Society of Ohio Annual Convention. Neil House, Columbus, Ohio.

October 30-November 1: Texas Regional Conference, Dallas, Tex.

October 31-November 2: Central States Regional Conference, Skirvin Hotel, Oklahoma City, Okla.

November 7-9: Florida Association of Architects Regional Conference, Fort Harrison Hotel, Clearwater, Fla.

#### A.I.A. Library Notes

ACCESSION LIST NO. 14-MAY, 1957

Members desiring books from this list are asked to direct their requests to the library, enclosing a remittance of fifty cents for the first volume, and twenty-five cents for each additional volume. Borrowers are asked to cooperate in returning books promptly, or requesting renewal at the expiration of the loan period of one month. All loans must be insured on return.

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DEVELOPMENT HOUSES AT LAKE BARCROFT, VA.

CONTEMPORARY HOUSES, INC., BUILDERS—
KEYES, SMITH, SATTERLEE & LETHBRIDGE, ARCHITECTS

## The Architect and the Merchant Builder

BY DONALD E. HONN TULSA, OKLAHOMA

In 1948 I RECEIVED my first commission for a 600 unit housing project. The houses themselves were not startling but were instrumental in getting me acquainted with the merchant builder's problems. Through continued study and increased knowledge of these problems I have been able to gradually switch over to the type of design and service of which any professional can be proud. My experience has proven that there are many builders eager to receive our services.

The merchant builder's problem is basically to make a profit. His interest in orientation, traffic pattern and other design features is limited entirely to the profit it will make. His design must also be easy to sell to the customer, lending institutions and governmental agencies. One project was held up over one year by the FHA. Most builders would not be this interested in good design.

The basic operation of the merchant builder is building. Therefore, the problems logically fall within the realms of architecture. It seems logical then that we as architects are better prepared to help him with his problems. It is very necessary in my opinion to define our capabilities and not let our enthusiasm run away with us. The architect can do the designing, color planning, and site planning of the individual houses. Control of cost, bills of materials and site engineering are items best left to other people. This clear definition of duties should be very thoroughly understood so some phases of the total operation are not left to chance.

Designing for the merchant builder differs from other architectural commissions in that it must be treated as product design. Both architect and builder must realize that design is not a static thing but must be constantly undergoing changes and close scrutiny if the builder is to make the most profit. The good builder and architect are forced to be constantly alert for changing habits of the buying public, demands of the lending institutions and new materials and methods. Air conditioning is a recent example of the changes brought about by new products.

Both architect and builder must respect the design and be satisfied with it. The architect must recognize the limitations under which the builder operates and design accordingly. To design a steel and glass house for the mass market is a sure way to commit professional suicide. Likewise the builder must be willing to work out the design thoroughly on the drawing board if he is to profit most from this new association. The builder who takes the architect's designs and improvises in the field is due for disappointments both esthetically and economically.

Quality is also something that must be respected by both parties. The architect must design and specify within the limitations of the eventual sales price the builder has to stay within. To expect the builder to be a magician and ignore economies is a mistake. It is the responsibility of the builder to see that the maximum of materials and workmanship consistent with the sales price is maintained by his organization.

Both parties must realize the other has to make a profit. The average profit made by most builders probably averages about 8% to 10%. Obviously he cannot pay an architect more than his profit and

stay in business. However he cannot expect to get the most important phase of his operation done for less than laborer's wages. Somewhere in between there is an amount which is economically sound for both parties. My preference is for a straight royalty on a sliding scale. This system allows the builder to pay for only the work used and avoids the stigma of paying for a bunch of drawings. The fee plus a royalty system used by many architects has the advantage of allowing the architect to get his cost out quicker but stifles research and new plan development. Regardless of which system is used the architect should get a sizable retainer.

Due to the close relationship in which builder and architect must work the most important thing is having respect for each other. In order to do a good job both must know each other's business intimately.

There is a tremendous quantity of work to be done in this field and it is growing every year. If the architectural profession will assume its responsibility and conscientiously attempt to do a thoroughly professional job, in my opinion, they will be rewarded not only economically but with the more important aspect for true professionals of a good job well done.

DEVELOPMENT HOUSE, MOHICAN HILLS, MD.
BENNETT CONSTRUCTION CO., BUILDERS
KEYES & LETHBRIDGE, ARCHITECTS



## The Architect . . .

## and Fire Safety

REPORT OF THE AIA COMMITTEE ON HUMAN SAFETY (1956)

#### Part II

MEMBERS OF THE COMMITTEE:

JOHN C. THORNTON, Chairman Royal Oak, Mich. FRANCIS R. SCHERER Rochester, N. Y. LEONARD WOLF Ames, Iowa LUCIUS R. WHITE, JR., FAIA Baltimore, Md.

WHILE IT IS TRUE that relatively few architects design single homes, they do design many buildings for residential occupancy.

In many residential occupancies there are only a few places the architect can do anything about causes of fire. Among them are heating and electrical equipment, chimneys and flues, and lighting. Other organizations are trying to educate the public in fire safety and we, too, must do all we can. Many hazards can be eliminated in design.

An electrical wiring system that is adequate will discourage the occupant from doing his own temporary wiring which has caused many fires. Locate appliances out of the line of travel to exits in case of fire.

All fuel burning appliances need air. Lack of air may cause faulty operation of the appliance and cause asphyxiation of the occupants.

All such appliances must have a smoke pipe or chimney connection, short and properly supported, not passing through partitions, with a clearance of 18", if possible; in any case, not less than the diameter of the pipe. The chimney flue should be checked to see that it is clear;

it may be clogged with brick and

We called attention to spark arrestors in our previous Report.\* Keep wood well clear of the masonry of the chimney. Air ventilation is needed even with the best insulation. Remember that heat applied to wood is cumulative and can cause ignition later at as low as 212° F. Fireplace dampers should be operated from outside the fireplace. A fire screen is a "must." The hearth should be masonry supported and be at least 20" wide—24" would be better.

Always provide an attic vent. Storage closets under stairs invite the occupant to store flammable material where it can cut off the escape from the second floor.

Do not use untreated flammable fibre board in residential buildings. Flames can travel along such ceilings and walls faster than a person

A garage should be vented both for fire and for the fumes from a running engine. A man was killed in the house, because he propped the garage door open so that he could listen to his car radio, and left the engine running so that the battery would not run down.

Refer to our 1955 Report which appeared in the March-April 1956 issue of the AIA BULLETIN for discussion of the following: Basement exit. Stairs from second floor directly to exit. Basement window on fusible link, built-in television sets, incinerators, chimney screens.

#### The Open Plan:

We find that balcony bedrooms and others that cannot be closed from the rest of the house are not safe in case of fire. Direct access to the nursery from the parents' room would be wise if the hall cannot be closed from the rest of the house. The placing of the heating plant in a hall closet or where the occupant must pass it for escape is poor design. A fire here makes a bedroom a trap, especially if occupants cannot get out through windows. (See Section on "Windows.") If the heating equipment could be separated from the balance of the house by fire-resistant partitions, we would have safer homes. Possibly this is

<sup>\*</sup> Ref: Mar.-Apr. 1956 Bulletin

too much to ask for the present. The furnace closet is often used for storage of mops, etc. Try to design so that this cannot be done. The built-in type oven has introduced another hazard in the kitchen. Adequate ventilation outside the insulation is a "must" for safety.

Two installations in homes which will save many lives are: home fire alarm systems and automatic sprinkler heads on the city or adequate private water system in the more hazardous locations. (See "Sprinklers.")

For the small home, we have been looking for an adequate fire alarm system that the average owner can afford. They are now on the market. There are both open- and closed-circuit systems. If the opencircuit system is used, loop wiring should be installed so that if the wire is cut at any place the gong will still operate. It should be realized that there are inadequate systems being sold by high pressure salesmen. The following items should be noted: The thermostat element should be one approved by the Underwriters. The gong should be large enough to awaken the occupants. There should be a test button so that the operation of the system can be tested every day.

We hope that fire alarms will soon be considered as necessary equipment in a new home, as indispensable as the heating plant. In new homes it is a very simple and economical installation; while in some older buildings, it may be a little more difficult if it is low tension wiring. In dwelling fire statistics, on factors contributing to fire deaths, we find the word "trapped" at the top of the list. Out of 1,000 cases, 844 come under trapped; 157 under inadequate exit facilities. These are the items which we may be able to remedy.

#### Miscellaneous Items:

There are a few items on hardware that should be mentioned. The door closer on the garage-house door should have no means of holding the door open. All closet door latches should have means of opening from inside the closet.

Workmanship in balanced foundations and the building of chimneys are important. All joints should be full of mortar. Cracks in chimneys have been the cause of many fires. Laundry chutes have a bad record for fire spread. There should be no way for fire to travel up around the walls. The chute and chute doors should be of metal with tightly fitting doors. In some residential occupanices a sprinkler head should be placed at the top of the chute. Location of chutes is important. It is difficult to believe, but true, that clothes have dropped from chutes onto the furnace smoke pipes.

The compressor for a built-in refrigerator should be placed where it will get plenty of air for ventilation. Some believe that the best all around portable fire extinguisher for a home is a coil of hose attached to a faucet at the head of the basement stairs. There should be sufficient hose to reach all floors and rooms. The hose should be fitted with a spray nozzle. The hose may give the occupant a possible chance to control a blaze until firemen arrive. The hanging bulb-type fire extinguisher is ineffective.

In our discussion of venting in a previous report, we advised that it be considered in all buildings where people sleep. In a study of reports on home deaths, we find that many people lose their lives in homes that are tightly closed.

#### **NURSING HOMES**

The past few years have seen a rapid rise in the deaths from fire in nursing and convalescent homes and also in homes for the aged. The number of deaths from fires in these homes has been so great that it presents a serious problem to the whole country.

The reason for so many deaths can usually be attributed to the fact that a great majority of these homes are converted from older residences without proper safeguards for an occupancy where few of those who live in them are in condition to look after themselves.

We are well aware that the majority of such buildings are converted to the new use without architectural advice, but the problem is so serious that it should be brought to the attention of the profession.

Many states have passed acts for the protection of people in such homes, have license laws and regular inspection, but often such acts are not sufficiently stringent to cope with the problem, as is attested by the many deaths.

The items the architect should keep in mind in such an occupancy are: The best safeguard is an automatic sprinkler system. If a complete system cannot be installed, the most hazardous locations, basements, attics and kitchens, etc., should be sprinkled. The least that can be done is to install an approved automatic fire alarm system.

In old converted frame buildings, firestops to keep flames from traveling in the walls are most important. A plastered ceiling in the basement is desirable. Old electric wiring should be inspected and if defective, replaced. Dumb-waiters not properly protected have caused rapid spread of fire. A sprinkler head in the shaft is advisable. Walls and ceilings should have low flame spread rating. The bases of combustion kill quickly. Design so that there are sufficient smoke barriers. Always have two means of exit well lighted and arranged so that patients can be carried out.

The National Board of Fire Underwriters has a suggested "Ordinance Providing for Safety to Life in Nursing Homes, & Boarding Care Homes."

#### RURAL BUILDINGS

Farm buildings and other rural structures present some inherent hazards that architects must keep in mind during the design period. While many rural communities have Fire Departments, they are usually unable to respond or reach the site as quickly as city departments and if there is no water available, they find it difficult to cope with a fire of any size.

There are a number of things that can be done. The first is to space the buildings properly to lessen exposure. The prevailing winds should be at right angles to a

line between buildings. 150 feet is usually considered sufficient space. A pond or cistern within pumping distance of the buildings may save them, for lack of water is one of the causes of total losses so often encountered in the country. The U.S. Department of Agriculture Soil Conservation Service Leaflet 259 gives necessary information on the design of such a pond. If a pond is not provided, a cistern of not less than 3,000 gallons is recommended. It is advisable to have garden hoses with spray heads connected to the water supply system at strategic points. Parts of this system need to have remote control in winter. Pumptank type fire extinguishers are next in preference after the garden hose for first aid. Provision for ladders should be made near these coils of hose. For information on the different types of fire extinguishers required, see "Your Farm & Fire Safety," by the N.B.F.U. CO2 extinguishers are very limited in effectiveness and the bulb-type grenade is almost useless.

Fire alarm systems are very necessary in rural areas as early discovery is required if there is not to be a total loss, as well as loss of life.

A building separate from the barn is necessary for the housing of all fuel burning equipment. The exhaust pipe from a stationary gasoline engine must be treated like a chimney flue. Protect with a metal thimble so that it is 6" from wood and extends at least 18" outside of wall.

Lightning is the cause of many rural fires in most parts of the country. Lightning rods should be installed according to the specifications of the Code for Protection Against Lightning.\* Wire fences which are near buildings should not be attached to the structures and should be grounded. These grounds should be protected from cattle. It is also advisable to place lightning rods on tall trees near a building or one under which people are apt to seek shelter in a storm.

All motorized equipment in barns should have thermostatic control with Underwriters' label. Motors should be protected by proper overcurrent devices and controls. Chimneys should be protected with spark arresters. Electric lights in barns, etc., should be protected with glass or metal guards. Buildings should be accessible to fire trucks. As bulk storage fires can originate from spontaneous heating which can start at 140° F., or sometimes, less, ventilation of a barn is a necessity.\*

In some locations a cleared fire belt is desirable to keep grass fires from buildings. Drives serve this purpose very well.

Care should be taken not to use materials in such a way that they will are if a building is struck by lightning.

#### **SUPERMARKETS**

We reported two years ago on the hazards of Supermarkets.\* The fire record since that Report has shown that we were correct in our warning. The tragic "Oyster Supper Fire" in Baltimore, Maryland, which was somewhat similar, showed what can happen. In a crowded supermarket the condition would be much worse. The combustible ceiling design is usually much the same, inviting travel of fire, and the exit facilities in the market are often much worse.

In a fire in a new supermarket near Detroit recently, the hazard was clearly shown. Owing to a lull in trade there were only 40 in the building, but the flames spread so rapidly they barely escaped—the clerks without their coats. Had the store been crowded, many would not have escaped the fast-moving flames.

Codes do not properly cover this hazard. Means of egress offer assumed exits which are not exits at all. One Fire Chief stated that the entrance door opening in with no hardware was counted as an exit. Paths through utility sections are counted although they are usually

clogged with boxes and surrounded with hazards.

Following is a list to guide in design:

Automatic sprinklers at least in utility rooms.

Fire-resistant ceilings; better yet, no concealed space.

If attic space, fire-resistant partitions to divide into sections.

Roof vents for attic spaces.

Fire wall between utility section and salesroom extending through the roof.

Cold fireproof rooms for storage of inflammable liquids so they will not be stored in quantity in the salesroom.

Rubbish rooms, incinerators and heating plants in separate fireproof rooms.

Screens around motors so that materials will not be piled so as to cut off air.

Fire alarm system.

Exits:

Clearly marked, well lighted. No chains or fixed barriers in exit aisles. All doors to open out. An adequate emergency exit in store proper so that in case of fire, occupants do not need to go through utility rooms or checking aisles. This can be controlled by an alarm, or a latch back of glass with attached hammer, and should be mandatory.

Dampers on fusible links in air ducts. Duct linings that are not flammable. Parking arranged so as not to handicap firemen or emergency exit.

Openings in walls for fire fighting and smoke removal.

Most fires in this occupancy occur in the Service Areas. A record of 100 fires shows: 78 in Service Area; 11 in Sales Area; 5 in Attic (NFPA Fire Record Bulletin FR 54-2).

This shows, among other things, the need for emergency exit lighting as the fires usually start near the electrical service entrance. It also shows the fallacy of counting as an exit for the salesroom an exit through the utility room. Sometimes the only safe exit door has an automatic door opener which is very difficult to open if the power is off.

<sup>\*</sup> The ASA Standard "Code for Protection Against Lightning" is obtainable from the Superintendent of Documents, Government Printing Office, Washington 25, DC, at 45c per copy.

<sup>\*</sup> References: Your Farm & Fire Safety, N.B.F.U.

<sup>\*</sup> Ref: Jan.-Feb. 1955 AIA BUL-LETIN.

#### DEPARTMENT STORES

We can expect a catastrophe some day in one of our large department stores, with high loss of life. The larger ones are usually in fireproof buildings and are sprinkledwhich is good-but there can be heavy loss of life in these due to the plan required by merchandising practices. Management wants customers to pass by long counters of merchandise before reaching stairs and elevators. By the same token, in cases of an emergency, the public must pass through these narrow aisles and past much flammable material to reach an exit. There are also basements and sub-basements and these are often more crowded than upper floors. Escalators are being installed running many floors without enclosures, as they depend upon sprinkler heads around the opening at each floor. We are not overly concerned about people being burned where there are supervised sprinkler systems, but smoke can cause panicand panic, death. Smoke can reach other parts of the structure by means of a poorly designed air conditioning or ventilating system or can travel up nonenclosed stairs or escalators. Smoke can pass these openings and cause panic before there is sufficient heat to operate the sprinkler heads.

As to exits, it is well to remember that adequate exits are not enough. If the design is such one cannot reach an exit safely, it might just as well not be there as far as the occupants are concerned.

#### **CHURCHES**

While the record of church fires is serious, it is fortunate that there has not been attendant loss of life; however, there is a perfect setup for a catastrophe in many of our churches. Church fires have not been confined to the older structures. Fires in this occupancy are usually a total loss; recently a modern church in Michigan was a complete loss.

The following are the usual causes of church fires: The heating plant, defective wiring, defective chimneys and lightning.

It is necessary that the heating plant be more than adequate because of the nature of its use. It is often pushed in cold weather in order to heat the sanctuary quickly. This causes overheating and a fire hazard. Warm air ducts without proper clearance from wood has caused ignition many times. We realize it is seldom possible to place the heating plant adjacent to the building as is often required in schools but it appears to be desirable. Automatic sprinklers in the basement are indicated. An automatic fire alarm system is the least that should be done.

Second floor sanctuaries with their stairs to exits present a special problem. These are not as prevalent in newer structures but we do have many of them.

Basements used for assembly should have exits directly to the out-doors. Stairways to basements should not open directly into lobbies without self-closing doors, as a protection to those making an exit from the sanctuary.

Exits should be more than ample as the danger of panic is ever present. We have noted with alarm that many churches still persist in the "archaic custom" (Underwriter's term) of having candlelight services where the choir passes down the aisles carrying lighted candles. Sometimes childrens' choirs are allowed to do this. There have been cases where the thin gowns and veiling have been ignited and the wearer burned. The great hazard we as architects should consider is the danger of panic, and design accordingly. The architect has a responsibility in seeing that there are panic locks on all exit doors and that they work properly. Electric outlets at windows may discourage the use of open flame candles in the windows.

In a new church, the double doors equipped with panic latches had an astragal on one leaf which made it necessary for that door to be opened before the other. There is equipment on the market that does not present this hazard.

While the present day architect may not be responsible for many of our unsafe churches, he does have a duty to his community to call attention to hazards and advise inspection.

#### **SPRINKLERS**

Early discovery of a fire, when a small amount of water will extinguish it, is the best insurance that it will not be a costly one in both lives and property. We have means of detecting a fire at its start, and also of automatically extinguishing it or holding it in check until firemen arrive. We refer to the automatic sprinkler system which is considered the best means at our command of coping with the problem of fire and preventing loss of life. The system can be installed so that when water begins to flow an alarm is given. This alarm can go directly to fire headquarters. There has been no loss of life in thousands of fires in fully sprinkled buildings.

A sprinkler must be carefully designed. If it is designed to be adequate only for 20 heads opening at one time but 40 heads open, the usefulness of the system will be nullified. It is important that the water supply be adequate. If an elevated tank is used, the design of the supports is also important. A structural connection that cannot be kept easily painted can rust and fail. An instance of this occurred in Brooklyn. N. Y. Painting maintenance had been good but due to poor design, paint could not reach some vulnerable points.

As far as safety to human life is concerned, no building can be considered to be fully safe from fire; therefore, sprinklers should be considered when designing any structure. There are locations, as we have mentioned, where they are a necessity.

While the savings in insurance will appeal to some clients, the saving of life should take priority when considering a sprinkler system. (See NBFU Bulletin No. 108.)

We do not wish to convey the impression that if a sprinkler system is installed other safeguards to life can be ignored. We will always have the human element which causes fail-

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In locations where freezing will be encountered, a dry pipe system is necessary, although it is not considered quite as good as the wet system.

Water supply is important and may be from an elevated tank or by means of a special pump and tank. For small installations in basements and other low elevation locations, the city water pressure is usually adequate, but it is necessary that piping from the city main be ample to take care of the number of heads installed, or the purpose of the installation will be nullified. For a large installation, it is necessary to have what is termed a "supervised system."

A structure completely sprinkled and provided with a water flow alarm does not require a separate fire alarm system; however, a fire alarm system is not expensive and should be considered at the design stage of buildings. It is necessary for the architect to look into the system he specifies, as there are some systems on the market which are not adequate. Any system should have the approval of the Underwriters' Laboratories. (See discussion of this subject under "Homes.")

#### WINDOWS

Often changes in design of buildings bring about hazards that are not considered. A case of this is the comparatively recent craze for high strip windows in bedrooms. Many of these windows are not only too high for exit in case the occupant is trapped, but often too small. This is especially true with awning sash and some casements. The first law of safety in design is two means of exit. In a bedroom, that usually means a window. In many new homes the heating plant is in a closet off the hall. A fire originating here would trap the occupants of the bedrooms. We have no quarrel with high strip windows, but every first story bedroom should have one low window for easy exit. When we say "easy" we also mean that the screen and storm window can be opened from the inside. With some sash this is almost impossible. We must also consider that the firemen may want to get in through the window for rescue. The occupant may be overcome from the gases, or it may be a small child or an elderly person who cannot get out by himself. The use of jalousies or glass block without other escape windows can be dangerous.

A screen or a storm window must be tight enough that a child cannot push it out but must be so designed that an older child or an adult can open it easily. Some screens and storm sash are put on with several screws. These are death traps. In an emergency the occupant would not have the time or tool to take out a number of screws.

We called attention to the hazards of windowless buildings in our Report of 1954.\* Then we stressed the difficulty of rescue work by firemen where there were no windows. Many people are rescued from windows every year. Architects should not risk the lives of their clients and others by designing or specifying windows through which there is no escape. If architects demand windows or fittings of such design that escape is possible, manufacturers will mend their ways and most buildings will be safer whether they are designed by architects or not.

While on the subject of windows, we should mention the fixed window. We have no quarrel with fixed windows but there should always be windows that open—not only for escape, but possibly to save occupants from suffocation. We have written before of the danger of airconditioning systems. Where the fan does not automatically shut down in case of fire, the smoke will be pumped to every corner of the building in a few moments and a chance to get fresh air is vital.

At Moscow, Idaho, three University of Idaho students died in a fire in a new \$500,000 dormitory. It was a case of suffocation which, from the information we have, proper

venting or enclosed stairs could have prevented. What we wish to call attention to in this discussion is that one of the victims was badly cut with glass in a vain attempt to escape through a window. We like to think that only older buildings are unsafe, but that is not true.

The new Thirteenth Edition of the Building Exits Code (June 8, 1956) has an article on this subject. It is so important that we quote paragraph 2495:

"Every sleeping room, unless it has two doors providing separate ways of escape, or has a door leading outside of the building directly or with a travel distance of less than 10 feet, shall have at least one outside window which can be opened from the inside without the use of tools to provide a clear opening of not less than 18" in least dimension, with the bottom of the opening not more than 4½' above the floor.

"Windows may serve as a means of emergency escape, particularly where ladders can be raised by firemen or others. Even where the location is such as to preclude the use of windows for escape purposes they may provide air for breathing in a smoke-filled room while trapped occupants are awaiting rescue. Windows should have sills not too high above the floor; windows lower than the specified maximum height above the floor are preferable."

Windows are needed for more than light and view.

#### DOORS

Fire Doors:

Twice recently we have noticed fire doors that should always be closed, held open. In one of the large hotels in Chicago there was hardware on the door to hold it open, and in a large office building in Detroit the door to a fire stairway, which also opened into a dangerous section, was held open. We cannot control the use of wedges, but we need not put hardware on doors that invite such a dangerous practice. An open fire door may permit the passage of smoke and gases sufficient to render the area untenable before the fusible link is operated.

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A Fire Chief recently called at-

<sup>\*</sup> Jan.-Feb. 1955 AIA BULLETIN.

#### MATERIALS

Asbestos Pipe:

When used for flues it may crack, and in rapid heat, it may explode.

Non-combustible Material:

For definition, see NFBU Special Bulletin No. 294, Revised, July 1956.

Foam Rubber:

Special Interest Bulletin No. 287, NBFU: "Foam rubbers are readily ignitable by an open flame and burn intensely emitting a dense smoke of extremely disagreeable odor. The smoke may be a major handicap to successful fire fighting operations. The possibility of igniting cotton & foam rubber is about the same; some carbon monoxide but less than with smoldering cotton. In confined spaces it can be just as toxic. In foam rubber fires, heat is intense and burning rapid. Where there is much foam rubber, sprinklers should be installed."

Ceilings:

The fire-resistant qualities of ceilings are important as fire spreads upward more rapidly than in other directions. If the floor above is combustible and the ceiling fails, there will be a failure of the floor very quickly. Combustible board or acoustical tile without a noncombustible backing fails quickly. In one instance, combustible tile cemented to the plaster failed by dropping and then served as fuel for the fire.

#### MISCELLANEOUS

Large Loss Fires:

Large loss fires have become a national problem. The Board of Fire Underwriters gives the following list as causes:

- 1 Construction
- 2 Occupancy
- 3 Lack of automatic sprinkler protection
- 4 Poor accessibility
- 5 Weather conditions at time of fire
- 6 Inadequate or unreliable water supply
- 7 Delayed discovery

discussed the other causes.

8 Fire Department deficiencies We as architects have control over several of these items, although we cannot control Items 2, 5, and 8. In this and previous Reports, we have

In a study of 225 large fires there were structural weaknesses in 200 cases, and in 121 cases there was a lack of fire walls where they should have been.

Emergency Lighting:

Loss of life has been greatly aggravated by lack of emergency lighting where people gather, such as in the Iroquois, Cocoanut Grove, and recent Baltimore fires. Such lighting is needed at exits and aisles of travel to exits. Note the Building Exits Code and Emergency Lighting for Fire Safety, NFPA Bulletin, October 1956.

Water Cooling Towers:

Water cooling towers are becoming more common as more and more air-conditioning systems are being installed. They will burn. Some of the wood exposed to the sun becomes very dry. About half the fires occur during operation. Automatic sprinklers have been found to be the best protection for combustible towers. Location of towers is important. They should not be exposed to grass fires. (See NFPA Bulletin, October 1956.)

Flame Spread—Woods & Plywoods:

In order to study the values of means to reduce spread of fires, it is necessary to have a means of comparing flame spread of different materials, such as woods, fibreboards, etc. The Underwriters' Laboratories chose asbestos-cement board as zero in the scale, and red oak flooring as 100. According to this scale, we

find redwood, 65-80 and Ponderosa Pine, 170-215 for solid wood. For other woods, see Wood-Fire Hazard Classification C 60, Card Data Service No. UL527, Aug. 1955, Underwriters' Laboratories.

The flame spread of plywoods and veneers depends to a large degree on the adhesives. Some of the exterior type Douglas Fir Plywoods are bonded with synthetic resin adhesives which are not affected by elevated temperatures, and consequently, this type of plywood does not delaminate under exposure to heat. Most interior plywoods are bonded with protein adhesives. Douglas Fir (solid wood) shows a flame spread of 70-100. In some recent tests by Underwriters' Laboratories, the following results were obtained: Exterior type Flame Spread 65-125 Interior type Flame Spread 125-150

Flame spread of plywood with resin adhesives can be reduced by pressure treatment with fire-retardant salts. Such treatment can reduce flame spread to 25-60, depending upon the salt used. This cannot be done with protein adhesive, as the salts are water-borne.

The Uniform Building Code of the Pacific Coast Building Officials Conference gives the following classes for flame spread:

Class Tunnel Test Standard Test
I 0-30 Fire Retardant
II 31-75 Slow burning
III 76-250 Combustible
Cellulose fibre wall boards can go as high as 225 and we have been told that some veneers have reached a flame spread of 515.

Fire-Retardant Paints:

The flame spread of woods can be materially reduced by the use of fire-retardant paints. Early paints for this use did retard fire but had no decorative qualities. Now, paints with both qualities are on the market. Many wood finishes add materially to flame spread. In buildings where rapid flame spread can be a serious threat to life, the architect should consider a fire-retardant paint. There are two kinds of such paint: one which does not add fuel and the other which also retards fire spread.

## O Hospital Departmental Area Studies

#### A PROJECT OF THE AIA COMMITTEE ON HOSPITALS

MEMBERS OF THE PRESENT (1957) COMMITTEE:

AARON N. KIFF, Chairman New York FRED R. HAMMOND St. LOUIS ARTHUR E. THOMAS, FAIA Dallas CHARLES F. MASTEN San Francisco MATT L. JORGENSON

Atlanta ROLAND L. LINDER Denver

Over two years ago the national AIA Committee on Hospitals & Health undertook a project to study acute general hospital department areas and costs. At that time CHH was under the chairmanship of Wilbur Tusler, FAIA. This study has gone ahead with major efforts by Mr. Tusler and by E. Todd Wheeler, FAIA, A. N. Kiff, present chairman, and with enthusiastic cooperation of other members of the national and regional committees. The first part of it, a tabulation of area data on departments of 75 acute general hospitals, is now ready for publication and this first issue of the new Journal of the AIA, in the following pages, presents information on 27 hospitals. Two other installments in ensuing issues will complete the 75 jobs, ranging from 50 to 200-beds in size.

This information in preliminary form has already proved of value in hospital planning. An obvious finding was that there is practically no correlation between hospitals. Because of program, site and budget differences, standardization of this complex building type would be an impossible task, even if it were desirable.

Two hospitals of the same unit areas—the same SF/bed—will differ in program and services offered. Each hospital offers a challenge and an opportunity for improvement, for evaluation of techniques of care and general program and their architectural interpretations. No other building type becomes obsolete so fast and can so ill afford to be obsolete.

This lack of correlation means that it is not valid to place much importance on *comparisons* between hospitals—these data are, rather, a tool for *analysis* of specific jobs. When a hospital adminis-

E. Todd Wheeler, faia
Wilmette, III.
Sherman Morss
Boston
Alonzo Clark, III
New York
Carl C. Britsch
Toledo
James T. Canizaro
Jackson, Miss.
Ralf E. Decker
Seattle
H. Coleman Baskerville
Richmond

trator, for instance, wants to add 60 beds to his facilities he thinks usually in terms of nursing areas involved for that number of beds. From this AIA study some more accurate information may be shown him on what this addition means in areas of other departments implied by this increase in beds.

It must be noted that in continuing to study the problem we have progressed well into the *departmental cost* phase—as far as method is concerned—and that this is perhaps a still more useful objective than areas alone. This difficult extension of the study will be discussed later. It will need a budget for completion.

To illustrate the genesis of this AIA committee project and its potential value it seems appropriate to give here a few unidentified excerpts from committee correspondence:

- "... as agreed I have formulated a suggested framework for the collection of the data we talked about at our first meeting in St. Louis ... (Dec. 1954) ... we might ask each member to bring in material on one hospital for discussion. That way we can test practically the workability of the form suggested ..."
- ". . . It does not seem too difficult to me to get the information that you request regarding square and cubic foot information regarding the various departments of the hospital which could then be put on a percentage basis of total area. This would be extremely valuable for different size hospitals and for use as a comparison against the suggested square foot areas of the U. S. Public Health Service.

(Continued on page 50)

#### AIA COMMITTEE ON HOSPITALS AND HEALTH

Hospital		No. 1		1	No. 2				No. 4 USPHS Guide				
Location (State)	. Minneso	ot2		Colorad	1948		New Han	npshire 1955		200			
Total beds	•	223			220			210					
Med. & surgical		163			180		1	150			200		
Maternity	36			40			35		1				
Ped. & others	-	24						25					
Ultimate Total Beds													
Spec. features or com													
Shape of plan				1									
T					T		1						
X	.	X											
Offset X													
	Double corridor				ray flr or	nly							
Other—state Gross floor area	134,017	CE.		139,511	CE		119,800 S	E.					
DEPARTMENTAL AR	-11		IVE OF			ADDA	PER BEL		of total	11			
I. Administration		24.3	4.05	3,860	17.54		5,000	24	-	4,775	23.88	1 4.8	
2. Adjunct facilities		24.6	4.10	3,800	17.34	2.70	6,250	30	4.2	4,773	23.00	4.0	
a. Laboratory	2,828	12.7	2.12				2,100	10	1.7	1,617	8.09	1.6	
b. Radiology	1,548	6.9	1.15							1,285	6.42	1.3	
1) Diagnostic				5,072	23.05	3.64	2,250	11	1.9				
2) Treatment	547	2.5	41				1 000		0	1 215	2.00	1 2	
c. Physical medicine		2.5	.41				1,000	5 4	.8	1,215	6.08	1.2	
d. Pharmacy 3. Nursing departments		191.3	31.85	62,190	281.53	44.57	43,700	209	.0.	1,100	3,3	1.1	
a. Bed units	12,011	474.0	34.00	02,120	201.55	44.57	24,300	116	20.3	37,635	188.17	37.9	
1) Med. & surgical		7/.3	12.85	41,149	187.04	29.49			-				
2) Maternity		30.1	5.02	8,959	39.66	6.42	8,100	39	6.8				
3) Ped & others		42.7	7.11	= 110	24 10	2.01	2,800	13	2.3	F 020	25.15	5 11	
b. Operating suite		29.3 9.8	4.88	5,319	24.18	3.81	5,500	26 12	4.6	5,030 2,110	25.15	2.1	
d. Emergency		2.1	1.63	5,645 1,118	25.65	4.05	2,450	3	.5	775	3.9	.7	
4. Service departments		90.5	15.06	18,994	86.32	13.61	16,750	79		113	3.2		
a. Dietary		41.6	6.92	6,201	28.18	4.45	7,400	35	6.2	5,165	25.82	5.20	
b. Housekeeping	4,331	19.4	3.23	2,862	13	2.05	3,700	18	3.1	2,715	13.57	2.7	
c. Employee facilities	2,931	13.2	2.19	4,108	18.67	2.94	2,200	10	1.8	1,895	9.47	1.9	
d. Storage (incl. CGS)		10.2	1.70	4,895	22.25	3.51	2,300	11	1.9	4,390	21.95	4.42	
e. Cent. sterile supply  Outpatient department.	1,361 2,092	6.1 9.4	1.02	928	4.22	.66	1,150	5	1.0				
Residential quarters	1,715	7.7	1.28	2,668	12.12	1.9	000	3	1.0				
. All other space	56,440	253.1	42.09	46,727	212.38	33.52	47,500	226					
a. Circulation	22,919	102.8	17.09	35,070	159.4	25.12	31,900	152	26.6	26,875	134,37	27.08	
b. Educational	1,173	5.3	.88	F 003	22 21	2.0	0.000	20	12	2 575	12 07	2.0	
c. Mechanical	22,535	101.0	16.80	5,003 2,508	22.74 11.40	3.6	8,000	38	6.7	2,575	12.87	2.60	
d. Other usable e. Walls & dead space	9,813	44.0	7.32	4.146	18.84	3	7,600	36	6.3				
. Totals	134,017	600.9	100%	139.511	634	100%	119,800	571	100%	99,237	496.19	100%	
rea per bed		601 SF	10076	-	634 SF	1007		71 SF	100/6	231431	496 SF	100/	
o, of operating rooms	1	7		6			7			9			
General surgery		4			3			5			5		
Orthopedic								.1			1		
Eye & ent					2						2		
Cystos.opy	1	2			1			1			1		
Others	1—emerge	ency							- 1				
Dispensing		1			X		1	res			11		
Compounding		1			X			/es			1		
Manufacturing		1						10			1		
ype of food service	d service cent kit & mealpack		tray servi			central-tray	vveyor		central by	truck			
o. of meals per dav		120		pats 600-				75					
o, of sittings noon meal.		120		11:30-1:30	120	w cafe		75					
uantity of laundry done.					all	W Care							
o. of delivery rooms		2	1		2		3 (-1 gyn-	OR			2		
o. of labor rooms		3			4	- 1	2 (3 beds)				1		
o. of bassinets					42			40			38		
oc. of premature nursery.	3rd floor	2		adjacent	1		maternity i	urs unit					
adiographic rooms		2 2			1			2			5		
Combined		4			1			3/2			*		
Deep therapy					1			3/2					
o. staff lock. nurses & tech	0 m.		69 f.	20 m.	1	200 f.	0 m.	-	0 f.				
Others	16 m.		35 f.	100 m.		100 f.	25 m.		120 f.				
Doctors	35 m.			90 m.							1		
tpatient exam rooms		6		12		10		3			4		
esidence beds in hesp	5 recovery	10		12 m.		6 f.	5 recovery	hada					
her features							> FECCIVETY	1277756					

100 2 3,000 lb daily average 3 4 40 40 maternity 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	Mi				New York				No. 7 0–1953 94 26 48 20			No. 8 54-1955 188 136 28 24 250		No. 9 Virginia 1950–1952 184 120 49 13		
\$\frac{3}{2}, 20.5 \\ \frac{3}{4}, \frac{3}{6}, \frac{5}{2}, \frac{7}{9}, \frac{7}{4}, \frac{1}{6}, \frac{5}{2}, \frac{1}{17}, \frac{1}{6}, \frac{1}{2}, \frac{1}{17}, \frac{1}{6}, \frac{1}{2}, \frac{1}{17}, \frac{1}{16}, \frac{1}{2}, \frac{1}{2}, \frac{1}{10}, \frac{1}{2}, \fra	85				130,063 SF	,		cross plan with attached kitchen-chapel wing & detached boiler house								
256 1 9 3 599		4,135 1,368	20.4	4.8 1.6	5,972	27 30		8.231	42	6 5 2	7,357	39.09	4.94	6,538	35.53	4.41 4.83 1.9
22,591 113 26.4 27,546 38,844 180 18 8,843 47.03 5.95 22,246 120.90 38,894 19.5 4.5 1.1888 3.894 19.5 4.5 1.1888 3.894 19.5 4.5 1.1888 3.894 19.5 4.5 1.1888 3.894 19.5 4.5 1.1888 3.894 19.5 4.5 1.1888 3.894 19.5 4.5 1.1888 3.894 19.5 4.5 1.1888 3.894 19.5 4.5 1.1888 3.894 19.5 4.5 1.1888 3.894 19.5 4.5 1.1888 3.894 19.5 4.5 1.1888 3.894 19.5 4.5 1.1888 3.992 19.5 1.1888 3.992 19.5 1.1888 3.992 19.5 1.1888 3.992 19.5 1.1888 3.992 19.5 1.1888 3.992 19.5 1.1888 2.392 19.5 19.5 19.5 19.6 19.5 19.2 19.5 19.5 19.5 19.5 19.5 19.5 19.5 19.5	3	256 196 507	1 .9 2.5	.3	599 812 707	207	31.5	306 1,275 1,713	6	.5	480 870 577 58,304	2.55 4.62 3.06 310.05	.32 .58 .38 39.21	420 770 490	2.28 4.18 2.66	1.6 0.3 0.5 0.3 31.9
25, 465 127.5 29.7 52,352 263 40.0 27,328 399 39 51,315 272.96 34.53 57,430 312.13 24,818 22 5.1 9,101 16,816 86 9 17,341 92.27 11.67 19,579 106.41 1 1 1,585 10.27 11 1 1 1,585 10.27 11 1 1 1,585 10.27 11 1 1 1,585 10.27 11 1 1 1,585 10.27 11 1 1 1,585 10.27 11 1,585 10.27 11 1,585 10.27 11 1,585 10.27 11 1,585 10.27 11 1,585		3,894 3,894 3,436 3,045 351, 12,891; 4,564 2,733 2,452 2,210	19.5 19.5 17.1 15.4 1.7 64.4 23 13.7 12.1	4.5 4.0 3.6 4 15.2 5.3 3.3 2.9 2.6	5,519 1,858 2,055 3,617 640 20,243 9,166 5,242 766 3,810	105	16.0	11,450 3,992 6,536 2,664 510 31,542 10,704 4,645 1,026 14,487 680	60 25 34 14 2 166 60 23 5 75 3	6 3 3 1 .5 16 6 2 .5 7	8,843 5,666 6,484 3,457 1,000 19,211 8,824 2,927 975 5,000 1,485	47.03 30.10 34.48 18.38 5.31 102.25 46.93 15.56 5.28 26.59 7.89	5.95 3.80 4.36 2.32 .67 12.9 5.93 1.96 0.66 3.36 0.99	9,786 2,510 3,010 3,690 1,989 15,698 6,673 3,504 1,343 3,408 770	53.19 13.64 16.36 20.05 10.81 85.31 36.27 19.04 7.30 18.52 4.18	16.4 7.2 1.8 2.2 2.7 1.4 11.5 4.9 2.5 0.9
1					2,360 52,352	12	1.8	4,617 77,328 42,180 2,010	25 399 217 11	39 21 1	51,315 18,000	1.29 272.96 95.74	0.16 34.53 12.11	1,890 57,430 23,034	10.27 312.13 125.19	3.4 1.3 42.4 17.0
1		3,110	15.6	3.6	18,423	657	100%	16,322	85	8	6,138 9,836	32.64 52.31	4.13 6.62	14.817	80.53	10.9
1				10076			1 40070		t 360 SF)	997 SF		790 SF				
Note			1 1		in x-ray	4 1 OPD			1 1 2 1		none	1 1 1—mi	nor	Emerg	1	
3,000 lb daily average  2 4 27 3rd floor  2 2 40 maternity  1 1 1 72.6  3,750 lbs per day 2 plus 1 em del 3 3 3 36 4th floor  2 1 1 2 1 1 2 2 1 1 2 3 3 3 40 40 maternity  1 1 2 2 1 1 2 2 1 1 2 2 1 1 2 2 0 0 0 0		3rd floor 2		bulk	100		yes yes	yes yes 1 bulk centr 564 pat—250 emp				1	X ntralized (mealpack) 1,200			
1 72.6 19 m 1 137.6 20 m	3				laily aver	rage				2 plus 1 em del 3 30			3 3 36			
0 m. 50 f. 5 m. 58 f. 20 m. 51 f. 31 m. 12 f. 30 f. 50 m. 0 m. 8 f. 31 m. 23 m. 31 m. 31 m. 31 m. 30 f. 6 m. 0 m. 8 f. 31 m.			1	90 f. 12 f.		1	58 f 51 f.	31 m.	1 22	72 f. 121 f.	19 m. 112 m.	3	137 f. 30 €.	50 m.		89 35 0

Hospital		No. 10		1	No. 11		No. 1	2 USPHS	Guide	1	No. 13	
Location (State)	. Texas	start 1955 153		Texas	1956 151			1953 150		Illinois 1953–1955 147		
Med. & surgical		94			73			130			98	
Maternity	-	32		11	28			20		W.	29	
Ped. & others Ultimate Total Beds	-	27		24 ped-	-26 polio						20	
Spec. features or com				H						11		
Shape of plan	- 1									1		
Rectangular		& 6th floo										
X	off-set	bsmnt 1	& 2 H	3, 4, & 3	th floors							
Offset X	. []			1								
Double corridor	-1			1st & 2n								
Other—state Gross floor area	rate		94,756 S	story win	Ig.	88,133 S	E.		00 551 6	212		
DEPARTMENTAL AR			IVE GE			ADEA	PER BEI		of total	90,551 8	) r	
1. Administration			6.63	6,495	43.0	1 6.85	3,575	23.8		10,825	7.3	111.95
2. Adjunct facilities	4,094	26.7	3.6	5,435	36.0	5.73	5,875	31.9	6.7			7.3
a. Laboratory		15.93	2.13	1,549	10.3	1.64	1.440	9.6				
b. Radiology		8.3	1.11	871	5.8	0.92	1,080	7.2				
2) Treatment	1,270	0.5	A.A.	349	2.3	0.37	1,000	1.2				
c. Physical medicine				2,282	15.1	2.41	1,420	9.4				
d. Pharmacy	384	2.51	336		2.5	0.39	855	5.7	20.7	20 157	10.1	21 00
a. Bed units	37,703	246.45	32.91	36,820	243.8	38.86	34,830 28,200	232.1 187.9	39.7	28,157	19.3	31.00
<ol> <li>Med. &amp; surgical</li> </ol>	15,720	102.8	13.72	12,936	85.6	13.64	20,200	20115				
2) Maternity	8,290	54.2 39.2	7.24	7,232	47.9	7.64						
<ol> <li>Ped &amp; others</li> <li>Operating suite</li> </ol>	6,000	28.8	5.24	10,268	68.0 22.8	10.84	4,210	28.1		1		
c. OB delivery suite	2,755	18.0	2.4	2,312	15.3	2.43	1,905	12.7				
d. Emergency	528	3.45	.461	631	4.2	0.67	515	3.4				
Service departments     Dietary		103.31	13.8	12,810 5,881	84.8 38.9	13.52	11,475 4,325	77.1 28.8	13.1	11,918	8.1	13.2
b. Housekeeping	3,730	24.4	3.26	3,858	25.6	4.07	2,325	15.5				
c. Employee facilities	1,050	6.85	.916	1,179	7.8	1.24	1,595	10.6				
d. Storage (incl. CGS) e. Cent. sterile supply	3,060 882	5.76	2.67	1,299	8.6 3.9	0.63	3,330	22.2				
Outpatient department	002	3.70		672	4.6	0.63				1,615	1.0	1.8
6. Residential quarters	6,090	39.8	5.31	1,540	10.2	1.63				891	.07	.98
7. All other space	43,287	282.4	37.77	30,964	205.0	32.68	33,358	222.5	37.9	30,545	20.7	33.77
a. Circulationb. Educational	24,550 4,076	160 26.6	3.56	20,297	134.4	21.42	20,285	135.2				
c. Mechanical	7,130	46.6	6.23	4,836	32.0	5.10	2,250	15.0				
d. Other usable	7	40.2	6 50	7 071	20.6		10.022	72.2				
e. Walls & dead space	7,531	748.2	6.58	5,831	38.6 627.4	100%	10,823 88,133	72.3 597.4	100%	00 551	616	10007
. Totals		748 SF	100%	94,756	627 SF	100%		588 SF	100%	90,551	616 SF	100%
		740 01	-			- 1		300 91		11	010 01	
Orthopedic		3			6 3 1						6	
Cystoscopy Others		1			1						1 3	
harmacy functions												
Dispensing											2	
Compounding						- 1					0	
ype of food service	trayveyor			food cart						trayveyor		
o. of meals per day		-0				- 11					475	
eats in dining rooms		60			115	- 1					54 80	
uantity of laundry done.						- 1				1,600 lb	00	
o. of delivery rooms		3	- 1		2				- 1		2	
o, of labor rooms	3 rooms—			3 rooms	beds						36	
o. of bassinets oc. of premature nursery.	OB floor	39		OB floor	31					4th floor	30	
adiographic rooms					2						1	
Combined		2										
Superficial therapy					1							
			21 f.			47 f.						21 f.
o, staff lock, nurses & tech			90 f.	56 m.		70 f.						
O, staff lock. nurses & tech	40 m.		20 1.									
Others	40 m. 44 m.		30 1.	52 m.	6						2	
Deep therapy. o, staff lock, nurses & tech Others. Doctors utpatient exam rooms. esidence beds in hosp.			501.		6						2	

## GROSS FLOOR AREAS — ACUTE GENERAL HOSPITALS UP TO 200 BED

Texas	No. 14		Iowa	No. 15		Mississipp	No. 16		California		0	Montana	No. 18 ontana				
constr start 1954 147 90 30 16				1951 144 87 32 25		21 ped3	952-1954 137 80 36 0 bassine 300	rs	Feb 1957 25 psychia	137 80 32	,		136 99 27 10				
11 bed j	polio unit		rectangul	ar			Т		T—if futu	ire wing ir	nel						
105,523	105,523 SF		72,905 SF			surgical, x admin, 129,097 S	single bec	phmcy, lr mat	yes L shape a 77,960 SF	t present		125,687 SI	7	_			
6,075 7,019 2,592	47.73	5.75 6.652 2.46	3,625 1,115 1,190	25.17 7.74 8.26	4.97 1.53 1.63	7,258 7,479 3,004	53 54.5 21.9	7.4 .03	5,535 4,837 4,837	40.4 35.3 35.3	7.1 6.2 6.2	6,388 6,662 1,803 1,679	47 49	5.			
1,300 512 1,895 720 33,015	3.48 5 12.9 0 4.90	1.23 .485 1.795 .682 31.29	575 340 26,790	3.99 2.36 186.04	.79 .47 36.74	2,630 1,845 38,962	19.2 13.4 246.3	.026	27,671	202	35.5	960 1,872 348 36,093	265	28.			
17,712 6,095 3,780 2,746	2 120.8 5 41.5 0 25.8 6 18.7	16.8 5.77 3.58 2.6	11,490 5,945 3,500 3,400	79.79 41.28 24.31 23.61 13.61	15.76 8.15 4.80 4.66 2.69	16,028 9,706 1,590 5,140 5,140	117 70 11.6 37.5 37.5	.16 .097 .016 .05	27,671	202	35.5	16,485 6,615 3,382 4,514 3,367					
2,142 540 10,654 4,143 2,130 666	0 3.68 4 62.49 3 28.2 0 14.5	2.03 .512 10.10 3.92 2.02 .627	12,320 5,545 2,675 1,285	3.44 85.56 38.51 18.58 8.92	.68 15.10 7.61 1.86 1.76	1,358 17,811 8,308 7,233 1,704	9.9 129.8 60.5 52.7 12.4	.03 17.8 .083 .072 .017	13,379 13,379	97.6 97.6	17.1 17.1	1,730 18,001 6,700 3,539 3,027	134	14			
3,015 704 48,760	5 20.5 4 4.79	2.86 .667	2,330 485 26,950	16.18 3.37 187.15	3.20 .67 36.96	566 27,224	4.2 198.9	.006	1,845 24,693	13.5 180.2	2.4 31.7	3,995 740 5,774 4,401 48,368 18,738	43 32 355	4 3 38			
20,622 9,523 18,613	2 140.2 3 64.8	9.03 17.65	5,160 2,590 8,080	77.22 35.83 17.99 56.11	7.08 3.55 11.08	2,873 2,062 4,648	129 21 15 33.9	.176 .029 .021 .047				13,825 15,805					
105,523		100%	72,905	506.3	100%	98,734	719.7 720 SF	100%	77,960	569 569 SF	100%	125,687	925 925 SF	100			
	718 SF 2 1 1			506 SF 4			4 4 1 1		fracture r	3 3	combined in opd in x-ray dental in opd						
mealpack  140  2 3 34 adjacent to full term  2 1 38 f. 60 m. 49 m.		central kitchen			X yes yes yes tray 200 to 68				bulk (die	X X Sulk (diet kitchen EAFL)							
		jacent to full term opposite nursery				near deliv	3 1,466 lb per day 30,000-35,00 livery 4 30,000-35,00 maternity				delivery 28	200 lb mo avg. 1 elivery 3 28					
		38 f. 122 f.				10 m. 25 m. 40 m.	1	30 f. 25 f.	62 m. 74 m.	1	194 f. 35 f.	20 m.	1 1 10 15	100			
recovery beds—2									recovery	beds—4		recovery					

HospitalLocation (State)	Tennesse	No. 19		Tennesse	No. 20		Massachu	No. 21		Wyoming	No. 22	
Date built		dd 1955 &	1956		1956		Massacine	1950		wyomin	1952	
Total beds		133			128			125			124	
Med. & surgical		81			84		1	60			20	
Maternity		37			20		ll .	25			21	
Ped. & others		15		-	24			22-18			7	
Ultimate Total Beds							H			1		
Spec features or com							1					
Shape of plan				11			1			1		
Rectangular					17			30			V	
T					X			X			X	
Offset X	offer V											
Double corridor	onset A						l .					
Other-state				1								
Gross floor area	86,689 S	F		96,750 SI	E.		95,790 SI	7		98,500 SI	2	
DEPARTMENTAL ARI			VE GR			APEA	PER BEI		f total	11 - 04- 00 - 03		
1. Administration	4,740	35.7			42					11 5 661	1 45 641	1 5 75
2. Adjunct facilities		18.69	5.5	3,400	26	3.5	4,667 5,260	3/.0 42.0	5.4	3,755	45.60 30.28	3.82
a. Laboratory	1,284	9.6	1.5	1,900	14.5	2.0	1,648	13.2	1.7	1,635	13.19	1.66
b. Radiology		4.2	0.6	1,500	11.5	1.5	1,010	13.4	1.1	1,533	12.36	1.56
1) Diagnostic	227	1.2	0.0	1,500		4.5	1,300	10.4	1.4	1,200	14.50	A.30
2) Treatment	298	2.25	0.34				508	4.0	.5			
c. Physical medicine							1,054	8.4	1.0			
d. Pharmacy		2.64	0.4				750	6.0	.8	587	4.73	.60
3. Nursing departments	32,866	247.11	37.80	35,200	275.5	36.0	31,222	299.8	32.9	27,304	220.0	27.72
a. Bed units	12 004	101 50	10.00		107.5	11.0	** ***	00.5		** ***	111 00	14 00
1) Med. & surgical	13,901	104.52	16.04	13,500	105.5	14.0	11,560	92.5	12.0	14,130	113.90	14.35
2) Maternity	8,286	62.3	9.44	4,500	35	4.5	7,684	61.5	8.0	4,782	38.55	4.85
3) Ped & others	2,016 3,925	15.16 29.51	2.33	5,300	41.5	5.4	2,864	23.0 35.0	3.0	3,303	26.60 20.88	3.35
b. Operating suite c. OB delivery suite		26.16	4.01	3,200	25 65.5	3.2 8.5	4,356	26.0	4.5	2,589 2,167	17.47	2.20
d. Emergency		9.46	1.45	8,300	3.0	0.4	3,280 1,478	11.8	1.5	333	2.68	.34
4. Service departments		115.62	17.75	11,000	85.0	11.6	15,582	124.3	15.5	16,870	135.13	17.02
a. Dietary		38.85	5.96	6,300	49	6.5	6,000	48.0	6.3	7,701	62.00	7.82
b. Housekeeping		21.89	3.36	800	6	0.8	3,158	25.0	3.2	3,313	26.70	3.36
c. Employee facilities	2,113	15.88	2.44	500	3.5	0.5	2,160	17.3	2.0	705	5.68	.71
d. Storage (incl. CGS)	4,383	32.95	5.06	2,000	15.5	2.5	2,500	20.0	2.0	4,497	36.20	4.56
e. Cent. sterile supply	804	6.05	.93	1,400	11	1.3	1,764	14.0	2.0	564	4.55	.57
5. Outpatient department.	316	2.38	.36				1,966	15.7	2.0			
6. Residential quarters		*** **		13,100	102	13.5	1,214	9.7	1.0	3,485	28,10	3.59
7. All other space	30,896	232.20	35.63	29,150	227	29.8	35,879	287.0	38.9	41,515	334.81	42.15
a. Circulation	17,525	131.76	20.21	17,400	136	18.0	19,328	154.6	20.0	17,816	143.70	18.10
b. Educational	7 249	54 50	0 26	4,400	34.0	4.5	0 /00	69.4	10.9	8,282	66.70	8.40
d. Other usable	7,248	54.50	8.36	2,600	20.0	2.5	8,698 748	6.0	.8	274	2.21	.28
e. Walls & dead space.	6,123	46.04	7.06	4,750	37.0	4.8	7,105	57.0	7.2	15,143	122.20	15.37
The same of the sa			_	-	757.5	-	95,790	765.5		98,500	794.00	100%
8. Totals	86,689	651.8	100%	96,750		100%			100%	98,300		15076
Area per bed		652 SF			757 SF		7	65 SF			794 SF	1
No. of operating rooms	1.				5			5			2	
General surgery		4			3			4			1	
Orthopedic					1			1			1	
Eye & ent		1			1			1			1	
Cystoscopy	emergenc	. 1					fracture r	nom.				
OthersPharmacy functions	emergene	3 4					Hacture	OOM				
Dispensing	yes			none (sha	red)			1	1		1	
Compounding				moste form				1				
Manufacturing								1				
Type of food service				central tra	ay		bulk			mealpack		
No. of meals per day		349						600				
Seats in dining rooms		96			132			84				
No. of sittings noon meal		75					*** *** ***	1				
Quantity of laundry done.	850 lbs-d	ay					585,800 lb	s/yr			2	
No. of delivery rooms		2		1.1 . 1.1	4			2			4	
No. of labor rooms		20		labor-de		me		20			20	
No. of bassinets	connected	30	rar	nediassiss	24		OBS 3rd	38		maternity		
Loc of premature nursery. Radiographic rooms	connected	1	y	pediatrics			x-ray, fluo			maternity	attros.	
Combined		. A.					A-ray, nuc	3			2	
Superficial therapy								1				
Deep therapy		1		none (sha	red)			1			1	
No. staff lock. nurses & tech				monte (ana		64 f.		-	100 f.			
Others							36 m.		54 f.			
Doctors						29 f.	27 m.					
Outpatient exam rooms		2						2		none		
Residence beds in hosp					77		5 interns'	rooms			10	
Other features				1								

#### GROSS FLOOR AREAS — ACUTE GENERAL HOSPITALS UP TO 200 BED

No. 23 New Hampshire 1954-55 120 64 18 38			No. 24 1951 118 87 19, 22 (bass) 12			No. 25 Virginia 117 82 24 11			Minnesot	No. 26 2 1951 112 100 12		No. 27 Minnesota 1955 110 79 20 11		
	cal, many present bu		63,010 SF			97,287 SF			49,656 SF	х		56,781 SF	X	
5,460 1,450 600 rooms in		7.1	2,470 3,181 972 1,148	21 27 8 10	6.9	4,165 5,034 1,745	36 43	4.3 5.2	2,454 1,748 832 606	22 15.4 7.3 5.4	4.9 3.5 1.7 1.2	3,336 2,444 805	30.3 12.1 7.3	5.87 4.3 1.41
Tooma In	Dia bidg		848	7		1,761 713			1			1,010	9.2	1.78
850 28,402	7 236.6	1.12 38.07	866 195 22,821	3 7 2 193	36.2	194 721 28,369	242	29.2	300 19,282	2.7 171.8	38.9	413 216 22,633	3.7 1.96 205.85	.73 .38 39.92
12,600 4,929 5,920	41	16.58 7.18 7.79	11,537 4,036 1,817	98 34 15		5,897 2,164			12,923 2,372	129 21.2	26.0 4.8	11,787 2,951 1,450	107 26.9 13.2	20.78
4,361 rooms in 592 6,662 6,050 rooms in rooms .n	36.3 old bldg 5 55 50 old bldg old bldg	5.74 .78 8.76 7.96	2,576 2,050 805 15,651 3,595 2,419 1,678	132 17 7 132 30 21 14 63	24.8	3,419 2,101 660 13,549 6,251 3,144 1,788 1,023	116	14.0	2,423 1,141 423 8,321 2,487 1,586 850 2,718	21.6 10.2 3.8 74.3 22.2 14.2 7.6 24.2	4.9 2.3 .9 16.8 5.0 3.2 1.7 5.5	4,055 1,878 512 7,250 2,669 1,768 806 1,463	37 17.1 4.65 65.86 24.2 16.1 7.3 13.3	2.55 7.19 3.30 .90 12.76 4.69 3.11 1.42 2.58
other blo other blo other blo 34,034 20,744	5 d g 284 173	.8 44.77 27.29	7,440 519 none none 18,917 13,002	160 110	30.0	1,343 2,834 2,221 41,115 19,887	24 19 350	2.9 2.3 42.1	17,861 10,800	6.1 159.5 96.5	35.8 21.7	21,118 12,033	4.96 192.5 110	37.19 21.19
695 2,880 9,715	6 24 81	.91 3.79 12.78	none 2,682 none 3,233	23 27		none 11,125 none 10,103			4,397 2,664	39.2 23.8	5.3	2,803 311 5,971	25.5 2.8 54.2	4.95 10.5
76,008	633	100%	63,010	533	100%	97,287		100%	49,656	444	100%	56,781	515	100%
	633 SF			533 SF			830 SF			444 SF			515 SF	
	8 1 2 1		1 1			in OPD in x-ray dental in OPD			1			1 (fracture) 1 emergency 1 minor		
	$_{X}^{X}$		no no	X			X X X		yes					
bulk syst	bulk system 76		bulk to se	rving c		centralize	d bulk 310 40		centralize	d 3		heated carts 3 per patient % 40		
other bldg old bldg old bldg			2 1 22		400 lbs da	1 3 27	ge	all hospita	1		ali	2 2 16		
old bldg old bldg old bldg old bldg	y		in nursery	1		maternity	1 1 1			1		in nurser	1	
old bldg 30 m.		7 f.	38 m. coat rack	in lounge	46 f. 42 f.	0 m. 30 m. 15 m.	5	0 f. 15 f. 0 f.	30 m. 13 m.		21 f.	33 m. 14 m.	,	14 f 23 f
			nurses res	0		3 recovery	12		none			4 recover	ry beds	

"When you come to cost, it is a different item and I discussed the matter this morning with our head draftsman to see if I was correct in my opinion. No one in our office would be able to estimate the cost of the laboratory per square foot, including construction, heating, plumbing, electrical, cabinet work, as against the cost of bedroom space, boiler room, kitchen or other parts of the hospital. Even for a small hospital of seventyseven beds, which is the one I have in mind working with, we would be required to employ a professional estimator at \$7.00 per hour and it is doubtful if he could complete the work on this hospital in one week . . ."

". . . there seems to me several questions: I agree that departmental unit costs would be a big job, perhaps too big, for completed work. Is it possible that such breakdowns might be facilitated in current or future work by developing a uniform method of take-off? The idea is that perhaps the first step might be area and function analysis alone -with combined area and cost studies developed later (not on the same jobs) as the committee work gains momentum . . ."

. ". . . I think Todd Wheeler has done a fine job. I do agree with you that it is almost impossible without spending considerable money to find out the relative costs of the different departments . . . Everything else that is suggested could be done quite easily. . . ."

. ". . . I am in sympathy with your concern about the difficulties in estimating costs by departments for even a small hospital. You may recall that

one member of the committee felt most strongly that such information would be a valuable guide in planning . . . This is not something that can be tossed off lightly by any of us. If it is to be worth the effort at all it can afford to proceed slowly enough to allow for thinking as well as for work. (!) Our purpose is not to criticize given hospitals but to collect useful data on as many as we can get . . ."

After testing the forms, based on department designations in USPHS "Appendix A," data began to roll in from members of the national AIA Committee on Hospitals & Health and from other AIA members who cooperated generously with the project. Initial tabulations were a labor of love by Todd Wheeler, who personally entered more than half of the total. Final typed tabulations and the first printing were completed by paying personnel in a member's office from CHH budget (by special approval). Note that several USPHS hospital guide plans have been included.

Before publication, CHH decided that to avoid wrong and possibly harmful comparisons, identifying information should be omitted. This has been done, each job being given a number and location listed only by state without name of hospital or architect. Permission to publish these figures was granted by sources on this basis.

In addition to listing rooms in detail according to USPHS "Appendix A," certain rules were set forth for measurement of areas so that all would be reported on a uniform basis. These rules were as follows:

#### GROSS FLOOR AREA:

- · measure to outside of walls
- · include porches

balconies

canopies

penthouses unfinished and unexcavated areas

at 1/2 gross area

#### DEPARTMENTAL AREAS:

- · measure to inside face of exterior walls
- · to room side of partitions along corridors, stairs, elevators and other circulation spaces
- · to center of partitions adjoining other depart-
- · include partitions, columns, small ducts, chases, shafts, etc., within departments. Detailed listing of rooms suggests assignment to departments according to "Appendix A." Areas need be calculated only for entire departments and major subdivisions.



Standard Doors and Frames 21
Fanel Doors
Wide Stile Doors
Supplemental Hardware 10-11
Modifications to Doors and Frames 11-11
Panic Ext Doors 12-11
Wind Load Charte 17-2
Stack Shapes 2
Specifications 22-7



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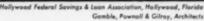
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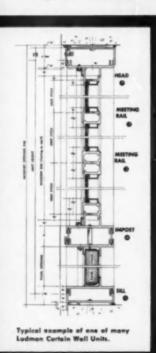


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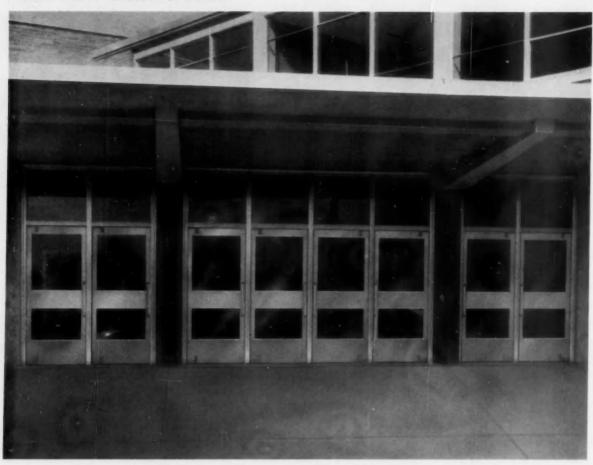
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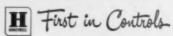
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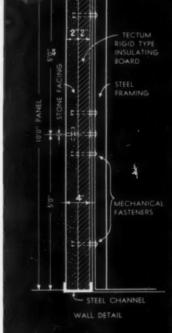


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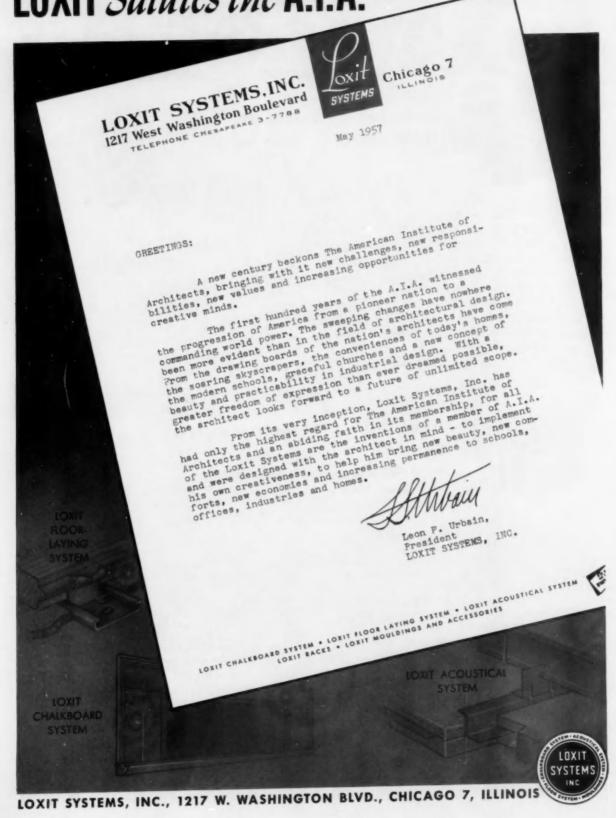
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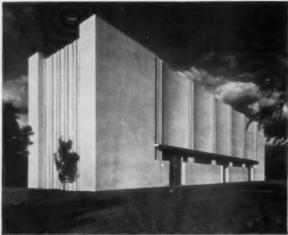
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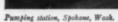
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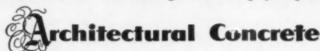






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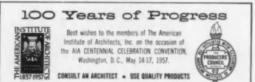
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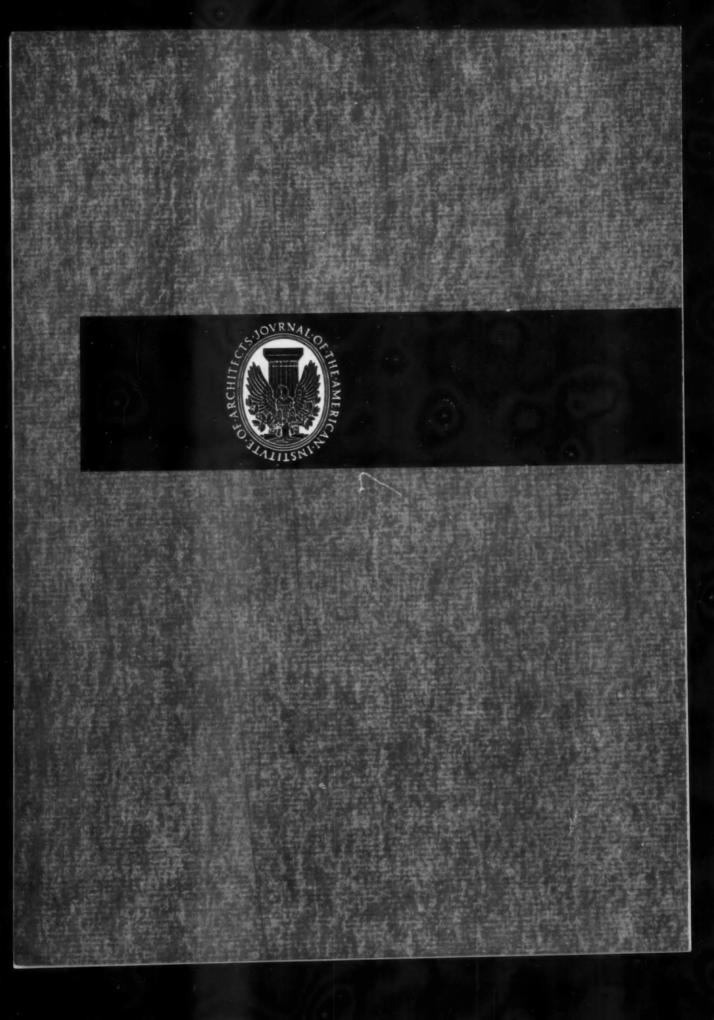
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# Journal of The American Institute of ARCHITECTS

1857



1957

A NEW CENTURY BECKONS

May, 1957
IN TWO PARTS—PART TWO

# The A-I-A-'s First Hundred Years

By HENRY H. SAYLOR, FAIA

PUBLISHED MONTHLY AT THE OCTAGON, WASHINGTON, D. C.

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The A.I.A.'s

First

Hundred

Years

"The only two things that have lasted in this world so far are great ideas and great monuments."

NICHOLAS MURRAY BUTLER
December 17, 1908

# The A.I.A.'s First Hundred Years

By HENRY H. SAYLOR, FAIA



THE OCTAGON . WASHINGTON, D. C.

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### PREFACE

IF AN AUTHOR feels obliged to apologize in advance for his book, why publish it? It is a good question. The answer is not so easily phrased.

In preparing the Centennial celebration, it was belatedly realized that in the first century of its life The Institute had been too busy with many things to look backward over the years and record something of the hopes, activities and achievements of this effort to build a national professional

society of architects.

The Institute's Centennial Convention Committee recognized the anomaly of celebrating a history that had never been recorded. Although the emphasis of the celebration was rightly put on the future rather than the past — "a new century beckons" — it seemed advisable to make at least a gesture toward the road over which we have traveled. With but ninety days available for the reading of one hundred years of proceedings, minutes, documents, and doing the supporting research, the writing of a definitive history of The Institute's first hundred years was out of the question, and even if it were possible to produce it, would it be read?

This hasty sketch is the alternative, offered with the uncomfortable conviction that the errors of commission and omission may be found outnumbering the essential facts. Perhaps, however, with a frank admission of its shortcomings, this little volume will give an occasional glimpse, as through a glass darkly, of the way The Institute has come to a maturity which enables us to look with confidence to the century that beckons.

H. H. S.

The Octagon March, 1957 "If I had it in my power as I leave office, I would like to leave as a legacy to . . . The American Institute of Architects the duty of preserving a perpetual 'eye of guardianship' over the White House to see that it is kept unchanged and unmarred from this time on."

THEODORE ROOSEVELT December 12, 1908

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# **ILLUSTRATIONS**

RICHARD UPJOHN, First President of The Institute

The portrait hangs above the fireplace in the Board Room of the Administration Building in the national headquarters

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# THE WASHINGTON MONUMENT, WASHINGTON, D.C.

During the long interruption in construction, 1855-80, when The Institute protested against its appearance

- Facing page 56 -

### AT THE CONVENTION OF 1883

The group gathered on the steps of the First Baptist Meeting-house, Providence, R.I. A key is shown on the back of this page

- Facing page 136 -

# THE PAGEANT HONORING HENRY BACON

At the 1923 Convention in Washington

— Facing page 152 —

# EARLY AND DARK DAYS

PICTURE YOURSELF walking the streets of New York City in February, 1857, looking for an architect. You would have a difficult search. Look up the name in the telephone book — but there were no telephone books and no telephones; the first commercial telephone exchange was not established until 1878, and it was in New Haven, not New York. The census of 1850 was a source of great pride to New Yorkers, for it recorded the city as having a population of 515,547. Not until two years later could the city boast a population of 696,115 — approximately that of the twin cities Minneapolis and St. Paul as we find them a century later.

The year 1857 saw the end of the presidential term of Franklin Pierce and the inauguration of James Buchanan. New York City had established its first uniformed police a little more than a decade before, and it did not get around to having a paid fire department to replace the volunteer

companies until 1865.

"It is a gloomy moment in history," were the opening words in an editorial in Harper's Weekly for October 10, 1857. "Not for many years — not in the lifetime of most men who read this paper — has there been so much grave and deep apprehension; never has the future seemed so incalculable as at this time. In our own country there is a universal commercial prostration and panic, and thousands of our poorest fellow-citizens are turned out against the approaching winter without employment, and without the prospect of it."

Charles Babcock, who was later to become a professor at Cornell, began his practice as an architect about 1857, when, as he said, architecture in this country, and, in fact, through-

# The A. I. A.'s First Hundred Years

out the civilized world was almost, if not quite, at its lowest ebb. It was hardly worthy of being ranked among the fine arts — though the fine arts themselves were disregarded by government and people alike. The few architects of this time were not only misunderstood and unappreciated by the public, but were themselves so widely scattered and unacquainted with one another that they were inclined to suspect and fear their kind. This miasma of distrust was not the atmosphere in which a profession might develop its own higher aims and build public confidence.

New York was not unique in this. W. W. Boyington tells of the discouragement found in Chicago when he came there to practice in 1853. The so-called architects then in practice had recently been contractors. A group of the most active builders thought it would be better to have plans made for them rather than to make these plans themselves, so they induced one of their number to give up contracting and call himself an architect. To reinforce their suggestion they clubbed together and guaranteed him \$2 a day if he should not get enough business to bring him that amount.

Edward C. Cabot started architectural practice in Boston in 1847, when, he tells us, there were but half a dozen architects there, and several of these had been trained as engineers. Their activities were carefully guarded from one another, and their libraries, as most valued tools of the trade, were kept tightly locked. It was twenty years before they got together and proposed to form a society of archi-

tects.

In Philadelphia, as late as 1804, William Bridges advertised that he was an "Engineer, Architect and Land Surveyor" and was prepared to "furnish plans, estimates and minute specifications." This same advertisement sets forth that Mrs. Bridges had for sale "a general assortment of millinery and also ladies' morning dresses and children's

# Early and Dark Days

coats and pelisses." Working both sides of the street, with

a vengeance!

Looking back one hundred years from our own halcyon days of an authoritative and prosperous profession, we are apt to credit the formation of the Institute to the rare and exalted vision of a little group of dedicated men who were the founders. An exalted vision they certainly must have had—the wording of their constitution leaves no doubt of that—but with a closer look at those dark days, one is persuaded that with the vision there must have been a conviction that if those men did not hang together they would surely hang

separately.

Richard Upjohn was the dean and most respected member of the architects of that day. Around him they rallied to form a professional body destined to become the one national society whose hundredth birthday we are now witnessing. Richard Upjohn was a native of Dorsetshire, England, who in his youth had been apprenticed to a builder and cabinetmaker. He became a master in the trade and in his twentyeighth year came to America and settled in New Bedford, Massachusetts. In due time he became assistant to Captain Paris, architect of the Boston Court House. His first independent work was designing the fences and entrances enclosing the Boston Common. In 1839 Upjohn was called to New York to take charge of proposed alterations and additions to Trinity Church. Whether on the architect's advice, or because of expanding views of the building committee, the patching job gave way to the complete razing of the building and the clearing of the site at Wall Street on Broadway, in preparation for a new church. It was not Upjohn's first church, for he had designed St. John's for Bangor, Maine. It was to build, however, a firm foundation for Richard Upjohn's reputation as an architect of ecclesiastical work. Completed in 1846, Trinity had by 1857 taken

# The A. I. A.'s First Hundred Years

its place as the United States' best known and most admired example of church architecture. Though Upjohn became known as a medievalist, his buildings for commercial and domestic use show no Gothic influence in structure or detail.

Some few years later, in a discussion of color in architecture, it is interesting to find Mr. Upjohn expressing the opinion that "the introduction of color in exteriors is a matter of questionable taste, as weakening the force of the design of the building, particularly in our climate."

It was Richard Upjohn, solid citizen, conservative designer, advocate of professional fellowship, devout churchman, around whom the architects of his city rallied when the formation of a professional body was proposed. In the Upjohn office was held the first meeting, Monday, February 23, 1857, to consider the possibilities. Attending were:

Richard Upjohn
J. Wrey Mould
Fred A. Petersen
Edward Gardiner
And Richard Upjohn's son, Richard M. Upjohn
Charles Babcock
Richard M. Hunt
H. W. Cleaveland
John Welch
Henry Dudley
J. M. Priest
And Richard Upjohn's son, Richard M. Upjohn

Mr. Wells proposed that Richard Upjohn be chairman of the meeting and Richard M. Hunt be secretary. After a few words as to the aims, which had often been talked about informally among themselves, the meeting appointed a committee to draw up a constitution and bylaws: Wells, Gardiner, Babcock, Dudley and Petersen. It was agreed that other reputable members of the profession should be asked to a later meeting for the purpose of adopting a constitution and bylaws and applying to the City for a charter. In selecting the names of those to be invited, a two-thirds confirming vote of the original thirteen was required. Those passing this first qualification test were:

# Early and Dark Days

John Davis Hatch John W. Ritch Calvert Vaux Fred C. Withers Fred Diaper Joseph Sands John Nottman Thomas U. Walter George Snell Edward Cabot Alex. J. Davis Ammi B. Young The meeting closed with an agreement that the 22nd day of February, Washington's birthday, would be considered the day of organization and that anniversary meetings be held on that day. It was also resolved on motion of Edward Gardiner, that "a vote of thanks be tendered Richard Upjohn for the use of his office and for the gracious manner with which he received us."

Various amendments to the original draft of the constitution were made in the meetings which followed. The name originally chosen was "New York Society of Architects," but the next meeting changed this to "American Institute of Architects." In the application for a charter, or somewhere along the line of those early days, it was made "The American Institute of Architects," and so it remains in spite of numerous omissions of the word "The" throughout the century.

More than a year passed before the Institute was able to secure headquarters for its meetings and library; from the moment of its birth the organization laid great stress upon the library of books and drawings it should assemble. A single room in the University Building was leased for a period of six months, with the privilege of renewal; the rent was \$10.33 per month. Two years later an adjoining room was added.

Twenty years before The Institute's birth there had been another attempt to form a professional body of architects. On December 7, 1836 ten or twelve architects met in New York and laid the groundwork for the "American Institution of Architects." It did not long survive. Its members were too widely scattered and too few in number to hold a brother-

# The A. I. A.'s First Hundred Years

hood together. Two of the original group, however, are found among the men who signed The Institute constitution twenty years later — Thomas U. Walter and Alexander J. Davis. Occasionally in the century that has passed, the question of The Institute's true birthday has arisen and provoked many arguments. In June, 1922 The Institute's Board of Directors appointed a committee on archives to settle the matter. In accepting their report three years later, the Convention resolved: "That it shall be improper to eliminate the date 1857 from association with the seal of this society."

The American Society of Civil Engineers and Architects was founded in 1852, and was called by that name until 1869 when, presumably because of the spread of The A.I.A. after 1867, the "and Architects" was dropped from the engineer-

ing society's title.

The Institute's founders were familiar, of course, with the organization of their English confreres. In January, 1834 a few London architects met to form a society. They could not agree, however, either on the objects to be sought for the conditions of membership. A few of them refused to be discouraged and held another meeting. With five of the original group the Royal Institute of British Architects was born. The Council held its first formal meeting December 10, 1834, and the first president was elected in 1835, remaining in office until 1859. Thus was a pattern established which in all likelihood brought about the continuing in office of our first president, Richard Upjohn, for eighteen years, and this in the face of his repeated pleas to be relieved. Throughout the minutes of The Institute's trustees and directors there is frequent indication that, confronted with a new problem, someone asked, "What did the R.I.B.A. do in such a case?" The election of Mr. Upjohn as an Honor-

# Early and Dark Days

ary Member of the R.I.B.A. established a tie between the two Institutes that has grown stronger with the years.

Although there are many bits of evidence pointing to the theory that The A.I.A., as established, was more of a gentlemen's rather exclusive club than a democratic society, the federal idea prevailed from the start. In the then current atmosphere of distrust and loose principles of practice, it was only natural that the founding members should erect protective fences about their homogeneous group. Nevertheless, underlying all their thinking was the goal of a central body, with chapters in the chief cities, and these chapters should be practically autonomous.

It was but natural that a New York Chapter should be established first, and it soon developed a personality of its

own, a meeting place and, of course, a library.

The financial picture of those early days emphasizes the modesty of The Institute's operations. For the year 1859 there was received from the only source — dues — a total of \$335. Expenses, however, were \$410.60, thus leaving the Treasurer the privilege of paying for the honor of holding his high office by dipping into his pocket for the lacking \$75.60.

By June, 1861 the Treasurer reported an indebtedness of \$450, chiefly due New York University for rent. The report dwelt sadly upon the lagging payment of dues, "due to the present national troubles." The Civil War had cast such a cloud over the Institute's activities that the Trustees voted to terminate the lease and sell the furniture. The second room of the headquarters had already been released to the Evangelical Alliance. The landlord was paid off in cash and in kind as follows: a member's check for dues (postdated September 1), \$36; cash, \$75; furniture and fittings costing \$332 and valued at \$297.90 — totalling meticulously the \$408.90 needed to balance the account. The furniture

and fittings of the one rented room consisted of a large table, chairs, carpet, stoves, blackboard, library shelving, window

shades, gas fixtures, fire screens, etc.

So now the Institute, with all its modest accomplishments and great vision, was homeless and penniless, with the dark war years looming ahead. The Treasurer scraped together \$2.31 to buy a small chest, 75 cents for carting it, with all the archives, to the home of J. W. Ritch. At a meeting authorizing all this, as well as the resignation of Mr. Hunt to go abroad, it was resolved that future meetings be held after business hours in the office of Mr. Leopold Eidlitz. The meeting, with all its discouragements, ended with the reading of a paper by Mr. Gambrill on "Architecture as a Fine Art."

A long succession of "No quorum" followed in the minutes book, and then a real gap until March 5, 1864. By all the rules The Institute, like its predecessor the "Institution," should have disappeared from the earth. Instead, apparently

it went into a form of hibernation for three years.

The long lapse seemed to give new impetus to the organization. A room was engaged in the Trinity Building at 111 Broadway, at a rent of \$150 per annum. Back dues were wiped out, but the current dues — \$10 annually following an initiation fee of \$10 for professional members, half these amounts for associates — were to be paid at once.

It was not easy to become a member, even though the total enrollment was less than thirty. Not until 1867 when the chapter system was officially accepted as the road forward, did The Institute begin to lead an active life. A note in the Trustees' minutes of December, 1867, records receiving plans of a church from a Washington candidate for membership. These plans were "favorably received," and the Secretary was instructed to send the applicant a declaration form. It was not until some months later, when

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testimonial letters had been received from a general of the Army and a Representative from Congress, that the candidate was admitted. His prospects as a member were largely intangible. He had no big convention to lure him on. As a matter of fact the first convention was to be held in the rooms of the only chapter — New York, and the Trustees had appointed a committee to provide refreshments. A later entry in the minutes revealed the cost of these — \$12.50 for sandwiches. As a measure of growth — and inflation — the President's Reception at our Los Angeles Convention of 1956 cost \$4,867 and the Annual Dinner, \$7,200.

## II INSTITUTE STRUCTURE

IN THE ARCHIVES of The Institute we find no copy of the original Constitution. What with two fires, many movings, the death of an early treasurer in office, with the natural confusion as to the whereabouts of his records, it is not surprising that early records have not survived. Indeed, one handles with some awe the five large ledger-type volumes of Secretary's minutes, each page covered with the meticulous handwritten notes of what transpired in meetings a century ago. But the Constitution itself is not there. Undoubtedly there was a copy, probably on parchment, engrossed with all the pride of some penman of that accomplished generation. There is more than one reference in the minute books to the "signing of the Constitution" by the founders and those men who were invited in before the obligation of formal election was instituted. The possession of such a treasure is denied us.

For the terms of the founders' Constitution itself we must turn to a magazine of those far-off days, The Crayon. Primarily it was a monthly periodical devoted to the interests of the art world. In its pages are found very brief mentions of what was thought to have, possibly, some of the qualifications that might ultimately bring it into the class ruled by painting and sculpture. In its news column is found the Constitution which signalized the formation of a new organization that hoped to attain professional status, The American Institute of Architects.

This, then, might have been called our Magna Charta but for the fact that it immediately ran the gantlet of several meetings and the years when The Institute went underground during the Civil War; it emerged as a document in which any marked resemblance to the original was purely

coincidental. This document is a bound octavo copy of the Constitution as amended to 1867. Note particularly that it is *The* A.I.A.

CONSTITUTION as amended February 19, 1867

ARTICLE 1. The name of this Society shall be THE AMERICAN INSTITUTE OF ARCHITECTS.

ARTICLE II. The objects of this Institute are, to unite in fellowship the Architects of this continent, and to combine their efforts so as to promote the artistic, scientific and practical efficiency of the profession.

ARTICLE III. The means of accomplishing this end shall be: regular meetings of the members, for the discussion of subjects of professional importance; the reading of essays; lectures upon topics of general interest; a school for the education of Architects; exhibitions of architectural drawings; a library; a collection of designs and models; and any other means calculated to promote the objects of the Institute.

ARTICLE IV. 1. The Institute shall consist of Fellows, Associates and Honorary Members.

2. The condition of membership as Fellows or Associates shall be, the honorable practice of the profession, in accordance with the Constitution and By-laws of the Institute.

3. No member shall accept direct or indirect compensation for services rendered in the practice of his profession, other than the fees received from his client.

ARTICLE V. The officers of the Institute shall be a President, Treasurer, Secretary, Corresponding Secretary, Librarian, and as many Vice-Presidents as there shall be Chapters of the Institute — the President of each Chapter being a Vice-President of the Institute.

ARTICLE VI. The Institute shall hold an Annual Convention, and such other meetings as shall be ordered.

ARTICLE VII. Members in any city and its suburbs may organize and maintain a Chapter of the Institute, having a President, a Treasurer, and a Secretary. Each Chapter shall

hold two meetings in each month of the year, excepting June, July, August and September.

ARTICLE VIII. The government of the affairs of the Institute, and the election of members and officers, shall be in accordance with such By-laws, not inconsistent with this Constitution, as shall be enacted by the Institute.

Article IX. This Constitution shall be altered or amended only upon a two-thirds vote of the members present at an Annual Convention of the Institute, and only when at least thirty members are present and voting.

By that time the Board of Trustees was:

Richard Upjohn, President; R. G. Hatfield, Treasurer; Fred C. Withers, Secretary: Detlef Lienau (4 years), Calvert Vaux (3 years), Henry Dudley (2 years) and Leopold

Eidlitz, 1 year.

This was the controlling element of the organization—and it surely did control. Again and again we find in the minutes of the meetings of the membership, that the final decision in a question under discussion is referred to the Trustees. Notice that Richard Morris Hunt, though Vice-President of The Institute, is not a trustee. The impression is that upon a high dais somewhere sat an august supreme court, the members of which did not usually descend to talk with common folk. If the Trustees kept minutes of their own meetings, they are not available. Their decisions apparently became known through announcement in the member meetings, usually by the President. Probably, in the environment conditioning the group, an autocracy was inevitable.

It must not be assumed that unapproachable austerity was the rule. A news report of the annual dinner of February 22, 1860, as printed in *The Crayon* says:

"... There was a freshness and vivacity about it that is not often seen on such occasions, easily accounted for

when one becomes familiar with the origin, education and experience of the gentlemen who represent the profession of architecture among us. Good appetites, to begin with, then good reading, good poetry, good speaking and good singing, all of these inspired by the best of feeling, aided by the best of wines, were the elements of a most useful and enjoyable entertainment."

And a few months later an editorial in the Architects' and

Mechanics' Journal of September 22, 1860 says:

"It is only about twenty years that any considerable number of practitioners have been known at any one time to have

been engaged in this most arduous calling."

The same weekly was of the opinion that in 1840 there were not more than a half dozen architects in New York, but that in twenty years the number had increased nearly a hundred fold. The greater number of these had come from England and Germany, while not a few were Americans.

George B. Post, at an annual banquet thirty years later, recalled the strife of those early days when he entered the

profession:

"It was torn by dissensions and jealousies, and its few members were engaged in a war of styles. The Medievalists could see no merit in Classic art; the devotees of the Renaissance considered modern Gothic worthy of no consideration; and the pre-Raphaelites believed in neither. The American painters and sculptors were frankly outspoken in their opinion that there was no art in architecture."

In the light of the idealogical atmosphere prevailing, the wonder is that such widely opposed protagonists could come together in one tent. Only their individual feelings of lone-liness in a harsh world could have been the binding force that kept the little band together — that and the great respect in which they held their leader. Year after year they re-

elected him president. In 1873 at the annual banquet, after the election formalities, the toastmaster proposed the first toast — "The health of our absent President, Richard Upjohn. I will not call on anyone to respond for Mr. Upjohn; he speaks for himself, and will speak when we are all gone, and our children after us."

The founders, it is seen, had in view two main classifications of membership: active, divided into Professional Members and Associates (who were, in fact, probationers who might in time be recognized as professionals); and honorary, divided into Honorary Members and Honorary Corresponding Members. By 1867, when the Constitution and Bylaws were amended, the active categories had become Fellows and Associate Members.

Either as Professional Members or as Fellows, the men so designated were regarded as the main trunk of the tree; they paid higher dues and they alone could qualify as elected officers; Associates were paternally regarded as children, so to speak, who were to be seen but not often heard — the parents would run the show.

The basic idea behind The Institute had been too big to be overlooked by architects in other cities. It was only a matter of time before individual practitioners would gravitate into nuclei with aims resembling those of The Institute. By 1867 the architects of Boston were in process of forming a society, and although they knew of The Institute they were well content to develop their own individuality "rather than go under a yoke with those New York men." Not until 1870 were the men of the Boston Society of Architects convinced of the greater possibilities in a federation, but the name "Boston Society of Architects" was tenaciously held for years until it was swallowed up in the formation of the Massachusetts Chapter.

New York, naturally, was the first chapter organized, 1867. It was followed by Philadelphia, 1869; Chicago, 1869; Cincinnati, 1870; Boston, 1870; Baltimore, 1871; Albany, 1873; Rhode Island, 1875; San Francisco, 1881; St. Louis, 1884; Indianapolis, 1884; and Washington, 1887. Each chapter's president, by provisions of the Constitution of 1867, became a vice-president of The Institute.

Autocracy was fading rapidly into democracy.

The re-election of Mr. Upjohn had gone on and on, in spite of the feebleness that progressively made it difficult and then impossible for him to attend even the annual meetings. Repeated pleas from the President that some other leader be named to replace him had no effect; the habit remained unchanged for eighteen consecutive years. By then, for the seventh year the Conventions had been held in cities other than New York - Philadelphia, Boston, Cincinnati, Chicago, back to New York, then Baltimore and Philadelphia. It was here appropriately that the Republic's hundredth anniversary of 1776 found the 10th Convention of The Institute. And here the persuasive plea was made to the nominating committee by Charles Babcock, a son-in-law of Mr. Upjohn, that it was the President's sincere wish that The Institute choose someone who could perform the active duties of the office. The plea was successful, and the Convention elected Thomas Ustick Walter of Philadelphia, to remain in the presidency by traditional habit for eleven years.

The not too burdensome duties of Treasurer had been entrusted first to Messrs. John W. Ritch, Joseph C. Wells and Robert G. Hatfield in quick succession until Mr. Hatfield was persuaded to keep the job through an eighteen-year stretch — to be succeeded by his brother, Oliver P. Hatfield for another eleven years. The Hatfield family seems to have

had a congenital disposition to become financiers, or easymarks — or both.

It was in 1887 that The Institute began to feel the competition of a rival organization, centering about Chicago. The Western Association of Architects was then only three years old, but it was a lusty youngster. The dues were only two dollars a year; all members elected became Fellows; and — an interesting provision of the constitution — "candidates for membership as Fellows of the Society shall pay an initiation fee of five dollars, excepting members of State Associations of The American Institute of Architects, who shall be admitted free." Perhaps an adaptation of the Tro-

ian Horse.

Government of the Association was extremely simple — a board of five directors, a president, a secretary, a treasurer and as many vice-presidents as there were members of state associations. All directors and officers, excepting the vicepresidents, were elected by the annual meeting with everyone voting. New members, after Board approval, could be elected at any time by letter ballot. John Welborn Root was the first president, and to him, a Fellow also of The Institute, and to Daniel Burnham apparently came the idea that there should be one society, not two. It took two years of negotiation between committees, and the consolidation was scheduled for November, 1889 in Cincinnati. Each of the two bodies was to hold its annual convention, pass a resolution to merge with the other body, and adjourn. A joint convention under a temporary chairman would follow immediately, to adopt a new constitution and bylaws.

There had been, in the negotiations, an insistence on both sides that one was not swallowing up the other body, but rather that both should dissolve and then come together to form a new institution. Since The Institute was the older,

and had some years of recognition behind it, it was agreed that the new body should preserve that name.

At the Western Association meeting, reports of committees were read and referred to the consolidated organization. A final resolution was unanimously adopted:

"Whereas, A vote of over two-thirds of the total membership of the Western Association of Architects has directed the consolidation of this Society with The American Institute of Architects. Therefore be it

"Resolved, That this Society hereby transfers all its property, documents and records to the consolidated association, and directs all committees to report to the consolidated association."

On motion the Western Association of Architects adjourned.

Immediately, President Richard M. Hunt called to order The American Institute of Architects, meeting in their 23rd Convention. After his annual address and the reading of the report by the Board of Trustees, a motion was made "that the members here assembled do constitute The American Institute of Architects and proceed to the consideration of the Constitution."

Then the blow fell. To this day it is not definitely known whether the legal point was discovered within hours, or whether Mr. Hunt was using a hitherto concealed weapon to preserve the continuation of the body he had helped to establish. Here is a transcript of the ensuing proceedings:

C. R. Cummings: "This is a meeting of The American Institute of Architects, is it not?"

The President: "Yes, sir."

C. R. Cummings: "It seems to me that the consideration of the Constitution and Bylaws which are to govern the consolidated body ought to be participated in by the members

of the consolidated body, and not by the members of one

branch of such body."

The President: "Precisely so. That question has been considered. The point is whether we will not go out of existence as The American Institute of Architects unless we proceed upon that line. Mr. Stone's proposition is to this effect: 'That the Western Society be merged into The American Institute of Architects without any stoppage of The Institute.'"

W. W. Clay: "I move that the members of the Western Society in good standing are hereby considered members of The American Institute of Architects."

The motion was carried.

Alfred Stone: "I move that all reports of chapters and special committees and resolutions be referred to a com-

mittee of four to report at this convention."

W. W. Carlin: "I would move a reconsideration of Mr. Clay's motion for the following reason: It was not understood, in formulating the constitution and bylaws for the merging of the two associations that either association should be absorbed into the other as a body, but that both associations should meet and form an organization of the members of both. It did not seem to meet the approbation of the members of the Western Society that they be bodily taken into The American Institute of Architects as The Institute now exists. I would, therefore, move a reconsideration of Mr. Clay's resolution."

After some discussion, Mr. Carlin's motion, voted upon only by members of The Institute, carried and was followed

by a motion to adjourn.

The assembly was thereupon called to order with John W. Root nominating R. M. Hunt as temporary chairman. A long discussion followed as to the first steps to be taken by the unorganized body of men who wanted to proceed

but were uncertain as to the method. Chairman Hunt reiterated his doubt of being able to hold the 1857 charter if The Institute were not considered the continuing body and the Western Association admitted to it. After a full morning of confusion, the meeting adjourned to meet at 8 P.M.

In the evening session Chairman Hunt announced that, in his own uncertainty as to the legal basis on which they proposed consolidation, he had called upon the Hon. Jacob D. Cox, former Secretary of the Interior and an eminent jurist. His opinion, put in writing and now read before the meeting, held that if a new corporation were now formed it would be under Ohio law, and the previously existing charters of both former organizations would be "defunct," as he put it. Mr. Hunt went on to say: "According to Mr. Cox's opinion, what we have done has neither head nor tail to it."

The joint meeting thereupon adjourned, sine die, and a meeting of The A.I.A. was called by its president, Mr. Hunt. After voting to rescind the actions taken in the morning session. The Institute, in convention assembled, voted to amend its Constitution by adopting the new one agreed upon by the joint negotiating committee. President Hunt brought up the one doubt remaining in his opinion of the procedure. The Western Association, in adjourning as a separate body early in the proceedings should have adjourned sine die, otherwise there would be a live and separate organization existing within The Institute. The fault was corrected by adjourning the meeting of The A.I.A., calling a meeting of the W.A.A. and voting to instruct their Secretary to record, before his minute of adjournment, that the Board of Directors had been instructed to surrender their charter, and after his minute of adjournment, add the words "sine die." Thereupon, being technically non-existent, the W.A.A. again gave

place to a meeting of The A.I.A., which first took up the pleasant task of thanking its host chapter for its hospitality and then spent many more hours paying the dues, \$10, and electing officers and twenty-four directors in staggered terms.

To attest the hardihood of the architects of that distant day, let it be recorded that, in addition to the discussion of the business transacted, the assembly listened (presumably) to a report of the Committee on Statutory Revision; then to a paper on "Evaporation of Water in Traps;" then to a scholarly discourse on "Domes and Towers." A hardy race, indeed.

One of the byproducts of the consolidation must have been the result of spirited discussion in the preliminary joint committee meetings, but was not mentioned in the Convention sessions: Henceforth all members of the enlarged Institute would be known either as Fellows or Honorary Members. The Western Association men had been known by the name of Fellows and they would not take any less exalted title. Accordingly, since the bargain called for the Western Association men to come in as a body of Fellows, The Institute agreed to elevate all its Associates to Fellows. so that all members should be of the same rank. It was not until 1898 that the Bylaws were revised to have new members admitted as Associates, and the term Fellow restored to its former significance as a mark of professional merit. And it took more years than that for Father Time's scythe to bring down the percentage of Fellows in the membership to the little more than four percent that is recorded at the end of The Institute's first century.

The Institute's membership of 465 in 1889 had reached that point only by the accession of the Western Association — The Institute's members having been only slightly more in number than the Association's! And, though the dues had

been set at only \$10, the expected increase in growth had not materialized. The new Constitution limited the vice-presidents to two, and substituted for the Board of eight Trustees plus a vice-president from each chapter, a Board of Directors of twenty-four with an Executive Committee of seven—four directors with the President, Secretary and Treasurer. By 1898, the Constitution had been amended to provide that "the Government of The Institute shall be by delegates from the chapters in convention assembled, its Officers and Board of Directors."

Throughout nearly fifty years Article 2, Section 1 of the Constitution — setting forth the objects sought by the organization — remained unchanged as originally written: "The objects of this Institute are, to unite in fellowship the architects of this continent, and to combine their efforts so as to promote the artistic, scientific and practical efficiency of the profession." Then at the turn of the century the original wording may have seemed to claim too much territory, for the version as amended was:

"The objects of this Institute are: To organize and unite in fellowship the Architects of the United States of America, and to combine their efforts so as to promote the artistic, scientific, and practical efficiency of the profession." By 1915 the semanticists had gotten in some licks: "The objects of this Institute shall be to organize and unite in fellowship the architects of the United States of America, to combine their efforts so as to promote the aesthetic, scientific and practical efficiency of the profession, and to make the profession of ever increasing service to society." Again in 1952 the spirit of change had its way and the original objects were interlarded with still more words to make the statement more specific: "The objects of The American Institute of Architects should be to organize and

unite in fellowship the architects of the United States of America; to combine their efforts so as to promote the aesthetic, scientific and practical efficiency of the profession; to advance the science and art of planning and building by advancing the standards of architectural education, training and practice; to coordinate the building industry and the profession of architecture to insure the advancement of the living standards of our people through their improved environment; and to make the profession of ever-increasing service to society." One of these days it would be no surprise if, instead of adding more and more to a simple statement, the original language of 1857 should be restored.

At the time of the Columbian Exposition at Chicago, 1893, the Board of Directors was concerned over the fact that no new chapters had been formed in a year, and there had been no marked increase in membership. The directors were conscious of the cause, or a major factor in it—the unsatisfactory relationship of chapters to the parent body.

In 1897 the Convention in Detroit took an important step toward democratization—a resolution that henceforth The Institute was to be governed by delegates from the chapters. And again the membership, aside from the honorary classification, was to revert to the two classes adopted way back in 1867—Fellows and Associates. There were at that time 37 of the former, 8 of the latter.

By 1912 the feeling of unrest began to be voiced. There was too great a discrepancy between chapter membership and Institute membership. The former class now actually outnumbered the latter—1154 to 869. Chapters were way-stations in which indications of fitness brought election to The Institute itself. Thus it was evident that only those men should be restricted to a chapter's local membership who did not, at least at that time, have the necessary qualifications for ultimate membership in The Institute. One

tentative solution offered by a committee was to have small chapters, as subdivisions of the single large chapters covering the whole territory, but the change seemed too much of a major operation.

The year 1915 was one of self-examination by The Institute. Were its Constitution and Bylaws in good condition? Did they agree with the Articles of Incorporation filed in New York State in 1857? The answer to both questions

turned out to be No.

Amendments were offered—and accepted—to the Articles of Incorporation. The Institute was permitted to carry on its business and exercise its corporate powers outside the State of New York; it could establish branches or chapters and hold property in other states; it could provide in its Constitution and Bylaws for elections by its members or by members of its chapters; it could fix the time and place of its annual meetings outside the state of New York; it could have its trustees or directors delegate responsibility to an executive committee of their own members. All of these things The Institute had been doing for many years, but now the Law was making of The Institute an honest woman. In 1922 The Institute was still conscious of its rectitude, for it further requested the courts to permit it to increase the number of its directors from nine to fourteen.

At last, in 1916 The Institute wearied of the Chapter-atlarge problem and ruled it out of existence. Henceforth its members were to be assigned to the chapters in whose territory they reside, all the territory in the United States and its possessions having been allotted to the existing chapters. Future addition of new chapters would be by splitting off territory for other groups from the holdings of present chapters—and with their consent. This process has continued and probably will go on for years to come. There is, however, an alternate method of growth: where a section

of an existing large-territory chapter wants to have its own nearby meeting place, without cutting itself off from the good name and material possessions of a well established name, it can apply for the privilege of becoming a division of the parent chapter.

By 1917 the chapters were forbidden to elect any new members of their own, though any chapter retained the right to create a class of members to be known as "Associates of the Chapter," but it was restricted to those who agree to make application for admission to The Institute within three years. "Chapter Members," as of December 8, 1916, were to retain their standing. They could be admitted to The Institute as provided in the Bylaws, but no additions were to be made to this class, and it in time disappeared.

Geographical division of the country into regions was made in 1936, but before that came an action prompted by the Post-War Committee, by which certain chapters were assigned to individual Board members to act as mentor and guide in local problems. These assigned chapters naturally fell into regional groups, foretelling the geographical regions that have since become an integral part of The Institute's structure.

The years immediately after 1930 were not only years of the Depression; it was a time of decentralization, of getting down to least common denominators. Apparently the Government could not help with one's personal problems; perhaps the State could; or the township, or one's neighbors. It was also a time of organizing for defense—economical defense. The state association of architects quickly assumed an importance which has not lessened in the fat years following the lean. A state legislature has little respect for the opinions of organizations outside of its own state borders—

a body incorporated in New York State, for example—but it listens attentively to a body of its own voters.

State associations offered The Institute as logical a line of growth as the chapters had done. The idea as it crystallized in the Convention of 1932 was that each association should pay an admission fee of \$25 for Institute State Association membership and annual dues of \$25. For this the associations were to have little authority in Institute deliberations but would consult the parent body about joint action or policy in any specific matters. The associations were to pay dues but were to have their unit vote except on questions related to the property of The Institute or its chapters.

The Institute offered a choice: either a state association could form a loose affiliation with The Institute, or become

a state association member as outlined above.

It wasn't enough. In 1935 a new bylaw was adopted, providing that there should be set up a state organization in any state in which such an organization did not already exist. It still wasn't enough. The next step was to create the office of State Association Director, a member of the Board to look after the particular interests of the state association members.

There was a period during which there seemed no realization of the differences between constitution and bylaws. Every time there arose a desire to change the hours of meeting the Constitution itself had to be changed. In time, of course—1942 to be exact—the Bylaws assumed their proper place as a group of rules, subservient to the Constitution, but subject to change at will. In these its more mature years, The Institute went still further, inaugurating Rules of the Board to list those guides to procedure which are subject to change without changes to fundamental bases of the organization. In 1935 the combining of Constitution and Bylaws had done away with contradictions still existing

between the two documents and brought them into full accord with New York State law. But by 1942 the Board had set a committee to work, revising the Bylaws in a return to two documents instead of one—this time, instead of constitution and bylaws, there were to be Bylaws and Rules of the Board.

By 1940 the idea of state associations becoming Institute members was being considered the best way to achieve the long-desired unification of the profession. These groups were to have one delegate for their first twenty-five duespaying members plus one delegate for each additional seventy—at least one of these delegates to be a member of The Institute. As to individual memberships, "every architect residing within the domain of The A.I.A. is eligible if he has proved his competency, if he has an honorable standing in the profession and his community, and if he is willing to uphold the Bylaws of The Institute and its Standards of Practice and conducts his practice accordingly." The dues could, by this amendment, be a maximum of \$25; they were then set at \$20; those of the state association members, not more than \$10 nor less than \$1 for each of the association's dues-paying members. There were to be ten regional districts, and the Board would be made up of the officerdirectors, the regional directors and the state association director. Regional councils were to be formed, each to be made up of representatives from the respective chapters and state associations.

There were difficulties all along the line. The Committee on Unification of the Profession struggled with these difficulties as they arose. Boiled down to a simple formula, the plea for unification, as agreed upon in May, 1943, was:

1) To continue the present policy of encouraging state associations and their affiliation with The Institute through accredited delegates; 2) To continue efforts to bring into

corporate membership all qualified architects of good character in the U.S.A.; 3) To look ahead to the ideal of unification, with The A.I.A. being the national organization of all qualified architects of good character formed in state organizations consisting of one or more chapters of A.I.A. corporate members.

Pennsylvania's form of development from this point on was to have all five Pennsylvania chapters give up their charters and form a single state chapter. This state chapter would issue its own charters, probably continuing the former groups as sub-divisions. The scheme was tried but found wanting. Pennsylvania returned to the original division with

five chapters.

California's form of attaining unification was to take its existing State Association of California Architects and to revise its bylaws to provide for a coordination of the activities of all architectural organizations within the state. Called the California Council of Architects, it had "district chapters" which were to be autonomous each in its domain. The only thing necessary for an existing A.I.A. chapter to do to qualify for Council membership was to revise its bylaws so as to open its membership to all registered architects within its domain and to guarantee that each member should have an equal voice in state and local matters. It was found impossible to amend A.I.A. chapter bylaws to make registered architects automatically eligible for membership. To overcome this difficulty the chapters adopted the policy of letting all the registered men in, and if and when necessary, demanding the cancellation of a man's license if he fails to maintain the standards established by the law and the profession. Thus, under the California plan A.I.A. chapters retained their former charters and act through The Institute on the national level, but through the Council on state and local matters. The Council is made up of delegates, and exercises

the functions of an A.I.A. state organization. Its dues have been kept high enough to support an executive secretary to watch and report on local and state legislative programs.

The year 1952 brought a number of fundamental changes of organization and procedure that required amendments to the Constitution and Bylaws. Authorization was needed to elect two vice-presidents rather than only one; the raising of the dues limit to \$50, of which \$10 was the supposedly temporary increase during three years for public relations activity; the recognition of the College of Fellows, with the prescribed duty "to consider and report to the Board of Directors, at such times and in such manner as the Board may determine, any question or matter referred to it by the Board, or upon any matter of general interest to the profession." In the same batch of amendments was the change of name applied to those foreign architects honored by election: formerly called Honorary Corresponding Members, now Honorary Fellows.

As in the case with taxes, dues once fixed are hardly likely to be reduced except on account of a real setback in the economy. In 1955 the Board proposed that the \$50 dues, set for a temporary period of public relations activity, be continued. If a member's professional income should be less than \$6,000 for the year, he could so certify through the executive body of his chapter, and pay only \$25 dues. Those other members paying less than \$50 should add \$10 to their

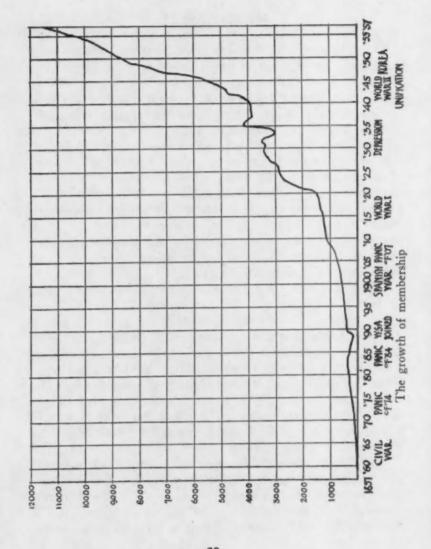
dues for each of the next three years.

## III MEMBERSHIP

Membership in The Institute has not always been as simple as the form which has been finally reached after development during these hundred years. There have been many degrees of participation, many categories of membership. The subject has frequently been debated for hours on convention floors — usually making no progress whatever until someone remembered the obvious way out and moved that the question be referred to a committee and then to the Board of Directors, with power to act. After one prolonged discussion on the floor of a convention, when the arguments seemed to be getting nowhere, the story was told of a dedication an author had put in his recent book: "To my charming little daughter, without whose boundless enthusiasm and constant interest this would have been finished in half the time."

In the beginning the line was drawn between practising architects and those who for any reason — teaching, writing, retirement, for instance — could not be called practitioners. In the first draft of the Institute's Constitution all architects practising in New York City were to be called "Regular Members;" those outside, "Visiting Members." That distinction did not survive the first meeting which discussed the document. The two classes provided by the amended Constitution were "Professional Members" and "Associates," only the former to have a vote. Honorary and Corresponding Members could be proposed and elected.

Candidates for membership had no easy road to travel. Each had to be proposed by two members of The Institute, their names posted in a conspicuous place in the "Rooms" (though there was only one small one at the time) of The Institute for thirty days, and finally, balloted upon by the



membership, with three adverse votes keeping him out. After a short period during which candidates could be elected directly to the professional class, each candidate had to come in as an Associate. To move up to the upper class he had to be elected by the Board of Trustees after being proposed by one of the Board members. Incidentally, in being then privileged to pay double fees he had also to pay the additional \$5 initiation fee. It is scarcely surprising therefore that The Institute at once acquired the reputation of an exclusive club, and that the accession of new members proceeded at snail's pace. The accompanying graph will give a clear picture of the slow growth until the unification movement, culminating in 1945, let down the higher bars.

Perhaps the air of exclusiveness developed more than the usual measure of pride in belonging. As early as 1881 it was proposed that members listed in the city directory should be distinguished in some way from hoi polloi, just as many chapters have succeeded in identifying their members in the

present telephone directories.

In October, 1886 The Institute elected its first woman member — Mrs. Louisa Bethune of Buffalo, New York, a practising architect as was her husband. The R.I.B.A., in order to admit a Miss Charles to their membership in 1899,

was obliged to amend their constitution.

Soon after the Institute membership grew beyond the New York City nucleus there appeared a demand for some identifying insignia. Buttons, watch-chain charms, pins and the like have come and gone. In the Proceedings of 1893 there is mention of the fact that the badge adopted by the Convention — "the seal of The Institute in enamel (blue) and gold" — had been designed by Richard Morris Hunt, third president of The Institute. The octagonal button, in maroon enamel on gold, was developed by a committee and adopted in 1947.

At a meeting of The Institute on October 4, 1864 Mr. Vaux proposed a subject for debate: "The propriety of introducing a new order of membership into The Institute that should include Painters, Carvers, Carpenters, Masons and others, whose pursuits are connected with the art of architecture." The suggestion was immediately followed by a motion to adjourn. The subject came up for debate, however, some months later, and Mr. Vaux suggested that the new class of members be called "Fellows, or any name of like import to distinguish them from Honorary Members..." Opposing the proposal, Mr. Hatfield thought that it would amount to a confession that the Institute members were in need of the information supposed to be imparted by the technicians and craftsmen.

Again and again the broadening of the membership was under discussion — but always with the determination that it should not be too broad. Louis Sullivan, as chairman of a Western Association of Architects committee had expressed himself on the question of professional requirements. Like many other western architects he had been also a member of The Institute. The Institute took over his statement as

being both terse and lucid:

"The difficulties which arise in connection with this subject are manifold and perplexing. If the standard for admission to membership be fixed with sole regard to what is supposedly an ideal, the numerical growth of the Society would be seriously checked and its usefulness in many ways impaired; for it is evident that such a policy would preclude the admission of those of average capacity, and of the many bright ones who are contending against the difficulties which beset a beginner.

"On the other hand, if the standard be fixed so low as to make possible the admission of all, it is evident that the standard of the Society would degenerate, and, through the prevalence of a low tone, its influence for good would cease and its career be short-lived.

"It is assumed by your Committee that the policy of the Society in this regard should be broad and democratic; that it should not set up factitious barriers against those who ask for admission; that the Society wishes to count among its members every thoughtful, earnest, ambitious man in the profession; that it desires its strength and stability to be derived from the standing and capacity of the average man; that it welcomes the fervor of youth; that it cherishes the honorable record of old age; that, above all, it should not place its standard for admission higher than it is itself prepared to exemplify.

"It is assumed, as a paramount consideration, that the applicant's record, be it long or short, should prove honorable; second, that he evidence fair artistic, constructive, or executive skill; third, that his admission shall necessitate an expressed pledge upon his part to sustain by individual

effort a sound standard of professional bearing."

President Irving K. Pond was not so sure of the wisdom of opening wide the doors. In 1911 he expressed his doubts

to the Convention.

"The officers of The Institute are urged constantly to widen the bounds and to take in every practitioner in the country, upon the idea that there is strength in numbers. This is a most mistaken idea, for while numbers may add avoirdupois, it is moral stamina which counts in the initiation and inculcation of ideals. It is not the policy of The Institute to marry a man to reform him — the man must be formed and well formed when he presents himself. The Institute seeks the man of ideals and seeks to aid him in the advancement of his ideals."

On the other hand, Grant La Farge, in an elaborate presentation to the Convention of 1927, proposed that

The Institute develop a form of membership that would welcome the painter, the muralist, the sculptor, the landscape architect and the craftsman. He was convinced, on the basis of The Architectural League of New York's experience, that an organization would develop along broader lines with the closer brotherhood that a broader grouping of men of the fine arts would bring. H. Van Buren Magonigle stood squarely with him in this proposal, being discouraged in the New York Chapter's failure to bring together in its meetings a larger proportion of the membership. "We have," said he, "423 members, 25 of whom attend our monthly meetings. It is just as dead as that!" Magonigle, with La Farge, thought that by bringing into The Institute various members of the design part of the building industry, the organization would have a wider and more attractive appeal for the architect members. The idea is still debatable, for only last year, 1956, an Institute committee recommended enrolling in the national body all the chapter associates, students and junior associates and investigating the possibility of admitting to membership engineers and other professional men of the building industry.

To each of these proposals a solid core of Institute membership has remained convinced that the organization was founded for architects and that it still should function for architects, undiluted. It was brought out in 1897 that Institute members then formed less than twenty per cent of the country's practising architects. That percentage has since then been considerably enlarged. Recent estimates indicate that our membership, at the end of our first hundred years, constitutes more than a majority of the active archi-

tectural force of the United States.

From the very early days of The Institute there has been a class of membership to which a member could be elevated "if he has notably contributed to the advancement of the profession of architecture, in design or in the science of construction, or by literature or educational service, or by service to The Institute, or by public service." Such is the present wording of the Bylaws, but the Fellowship grade seems to have come into being by custom rather than by fiat.

Careful scrutiny of the old handwritten minutes of Institute meetings reveals the first mention of "Fellows" on February 5, 1867 as an apparently inadvertent use of the term as synonomous with "Professional Member." No further use of the word occurs in the minutes until October 22 of the same year when the notation is found: "H. H.

Richardson advanced to Fellow."

In 1889 the amalgamation of the Western Association of Architects with The Institute took place, an account of which will be found in Chapter II. On the insistence of the Western group all of its members were taken in as Fellows, so that for a time the old distinction of Fellowship as an indication of honor was, to say the least, somewhat blurred. By the end of 1900 it was agreed to increase the roll of Fellows by a more democratic method than through personal selection by the Trustees. The Board of Directors was henceforth to nominate each year from among the Associates not more than twenty who should have contributed most to the advancement of the profession. The Board was only to nominate these men; to the Convention was reserved their election. At the time, The Institute was in a transitional stage and had more Fellows than Associates.

By 1922 almost the present scheme of selection came to be adopted — the President appointing a Jury of Fellows made up of six Fellows from a wide geographical representation, with six-year staggered terms, this Jury to receive nominations and make their own choice of men, these to be elected by the Board. In 1935 the sole authority both for selection

and election was put in the Jury's hands, and it has remained there.

By the end of the century, under the Bylaws it was possible for a man to be a member of The Institute who was not a member of a chapter — a condition that proved to be unsatisfactory in many ways. In conventions a number of Associates elected to The Institute, not members of any chapter, had no representation until it was ruled that they were members of a "Chapter-at-large." There still was to be faced the fact that such a chapter, never meeting and having no officers, could designate no delegates. A temporary solution was found in 1905 in the agreement by which a delegate was permitted for each ten Fellows of the Chapter-at-large (then containing approximately 100 Fellows). This arrangement still did not solve the question; if fifteen of these Fellows-at-large appeared on the convention floor, who of that number should be accredited as the ten delegates?

Another end-of-century question for debate was whether anyone other than a practising architect could be admitted—there still lingered that established tradition of the gentlemen's club. To a plea that unusually well qualified draftsmen should also be admitted, the Convention of 1900 grudgingly resolved to let down the bars a little for "an architectural draftsman over thirty years of age who has been in the employ of a Fellow for five years or more, when recommended by such Fellow and two other Fellows, and who shall have fulfilled all other requirements of Associate Membership." Six years later the bars were inched down a bit more by omitting the provision that he shall have been in the employ of a Fellow for five years or more.

And in 1897 The Institute was urged, through its Committee on Education, to require of a candidate for admission

# Membership

the diploma of some recognized school of architecture, or that he pass an examination indicating his training.

The membership as a whole seemed more hospitable, for some of the chapters were thinking of encouraging junior societies, making the progression to chapter membership easier.

In January, 1907 there is record of an amendment to the Bylaws providing two classes of membership in the chapters: Institute membership of Fellows or Associates; and chapter membership composed only of those who were eligible, or might become eligible, to membership in The Institute. The chapters could also create honorary members and any special classes of their own.

Nevertheless, the rank and file were chafing over the rule that Associates were not eligible to serve as officers, though they could serve as directors, or chapter delegates. The next step in liberalization came in 1909 when the Convention voted that any fifteen members or Fellows, belonging to not less than two chapters, could nominate candidates for office by notification of the Secretary sixty days prior to the convention.

It was not until 1911 that the Convention got around to ruling that "no person shall be eligible to membership in The Institute unless he be at the time a member of a chapter, provided that a chapter exists in the territory in which he resides. Membership, according to a revised constitution, should have but two classes — active and honorary. The active class would be known as Members, and among the Members should be a body of Fellows.

To go back, for a moment, to 1881, the number of Fellows was then limited to 70, but in two years that limit was taken off. There was also abrogated the necessity for a candidate to submit evidence of his ability to The Institute

— leaving that responsibility to the chapters, through whom all new members had to come.

Along about 1920 organized labor looked at the growing field of draftsmen and office workers with some covetousness. Here seemed a promising field for unionization, and efforts were made in some localities to bring the draftsmen under the union banner. The Board logically urged that the interests of draftsmen and employing architects are not necessarily antagonistic; that the profession must continue to develop along professional rather than commercial or industrial lines: that architecture and the welfare of those engaged in its practice cannot be advanced by machine-shop methods; that the chapters should encourage societies of draftsmen who would regard their calling as a profession and not as a trade. The fact that the body of practitioners is recruited naturally from office interns lends force to the argument, and the growing tendency to include all registered architects, and those moving up to that category from student days on, in the Institute membership - all this contributes more and more effectively to keeping architectural practice as a whole unassailably professional.

The steady march of registration through the forty-eight states also contributed materially to the strength of architecture as a profession, the last state to have its own registration laws being Vermont in 1951. Yet the idea of registration was by no means welcomed with open arms by The Institute. Back in 1882 there was a real demand for establishing an examination by The Institute as to a candidate's qualifications, leading to a diploma entitling a man to practice; heretofore any man could hang out his shingle in the hope that he would eventually acquire competency by trial and error at the public's risk and the client's expense. Again, in 1897 the opinions of the chapters were sought as to the advisability of licensing architects by state legislation. By

that time five states were considering the pertinent bills, and Illinois had on July 1 been the first state to put its law into effect. And yet, in 1903 there were wide differences of opinion in the membership. When the delegates from Iowa offered a motion urging the Board and the chapters to give the movement all support, there were strenuous objections from both Boston and New York Chapters. Not until 1919, when the wave of state registration laws practically engulfed them, did the Institute members get around to drawing up a model law which it was hoped the chapters might urge in the state legislatures. It was too late for that.

Possibly the objection to state licensing laws stemmed from the English practice, followed also in Canada, in which it is well recognized that the national body of architects is fully competent to judge the efficiency of its members; hence membership in the R.I.B.A. is practically a necessity for the practitioner in England. As a report of our own Education Committee (Ralph Adams Cram, Chairman) put it: "We do not condemn the state licensing system, we simply assert that it is an indifferent substitute for a more competent licensing power that at present has insufficient recognition — The Institute itself." The nearest this country came to such a course was the legal provision, said to have had effect in the first registration laws in three of the states, to license A.I.A. members without examination — New Jersey, Florida and Colorado.

The requirements of the laws for registration of architects, differ so widely that, although registration is now a necessary qualification for Institute membership, the policy has been adopted that an applicant for corporate membership must have had three years of architectural experience subsequent to graduation from architectural school or, in lieu thereof, eight years of architectural experience.

Memberships in the Institute, as provided in the Bylaws of the 1956 edition, are individual corporate memberships primarily. Every architect within the domain of The Institute is eligible if he qualifies under four "ifs": if he is a citizen of the U.S.A., if he has proved his competency, if he has an honorable standing in the profession and in his community, and if he is willing to uphold the Bylaws of The Institute and its standards of practice and conduct. Application for membership must come through a chapter and with its approval. If registered by a state, the applicant need offer no further evidence of his competency.



RICHARD UPJOHN, First President of The Institute

The portrait hangs above the fireplace in the Board Room of the Administration Building



#### IV ADMINISTRATION

THE INSTITUTE was constructed of a governing board, officers, members, chapters, regions, in slow but continuous change. That story has been roughly sketched in Chapter II. The question remains: How did the organization get

things done?

For a long time—in spite of the worthy objects outlined in the Constitution—The Institute could have been mistaken for a self-improvement society; its main function seemed to be making better architects by having its members meet and try to transfer some of the collective experience and knowledge on themselves by rubbing against their fellows. Socialled learned papers were read and actively discussed: "Iron and Fireproof Construction," "Building Soils," "Foundations," "Heavy Buildings," "Sewerage and Plumbing," "Technical Proportion," "Limes and Mortars," including "Suggestions Toward the Best and Speediest Methods for Harmonizing and Utilizing All the Architectural Societies in the United States," by D. H. Burnham.

The intellectual hunger of the mid-nineteenth century must have been widely and sharply felt. There were no schools, few available books, no means of adult education in the profession of architecture other than to meet another better equipped practitioner and hope that some of his equipment could be assimulated—acquired by a sort of osmosis. The addition in 1869 to the elected officers of a Secretary for Foreign Correspondence is significant—perhaps some of the architects' groups in older lands would share their knowledge and experience. Foremost among the architectural societies overseas in collaborating with The Institute and sending it all its publications was the Royal

Institute of British Architects, an older brother by only a few years.

From the very beginning until the rapid growth of staff, the principal tool employed by The Institute to do its work has been the committee of its own members. Generally speaking, the scheme has been wonderfully productive. Occasionally a committee accomplishes miracles, occasionally a committee is a dud, but it is the American system and, in the absence of unlimited means, it is the best we've got.

An indication of the singleness of purpose governing the founders is found in the committees named in that first year of 1857: "Committee on Papers," "Advisory Committee" (for consultation on business difficulties), and "Committee on Examinations" (under the N.Y. State law requiring survey and inspection of buildings by architects).

By 1867, in the rebirth of The Institute after the Civil War, to the list of the committees named above there were added a "Committee on Education" and a "Committee on Library and Publications." The last-named concerned itself with the care of the books acquired and with the printing and distribution to members of the technical papers.

Forty-five years later, in 1911, the list of standing committees had grown to cover: Practice, Finance, Contracts and Specifications, Allied Arts, Government Architecture, Education, Competitions, and there was a House Committee.

Since that time the list of committees has successively expanded, shrunk and expanded again. The outstanding characteristics, if one reads the personnel from year to year, is the eminence in the profession of those who gave of their time and judgment without much reward beyond a "Well done and thank you." As an example, chosen at random, here is the personnel of the Building Committee which in 1922 had charge of The Octagon and its repairs: Henry Bacon, D. H. Burnham, E. W. Donn, Jr., William

Mitchell Kendall, Robert D. Kohn, Charles A. Platt, Howard Van D. Shaw and Dan Everett Waid. Or, in 1925 the Committee on Allied Arts was made up of J. Monroe Hewlett, Chairman, Edwin H. Hewitt, Reginald D. Johnson, Charles Z. Klauder, George W. Kilham, Guy Lowell, and Elv Jacques Kahn.

Responsibility for the appointment of committees is the Board's and to the Board all committees report. Doubtless the Board has often agreed with the formula: "The most effective committee is made up of a chairman and two others. the two others being absent from all meetings." Doubtless also the Board has too often felt obliged to appoint a committee having wide geographical representation, with the full knowledge that a lack of funds will prevent a meeting and that consultation by mail is a weak substitute. Occasionally in the course of the moving sands of time and a changing Board, the latter has felt it necessary to abolish all existing committees and start over again. Since 1953 however, when Howard Eichenbaum brought to the problem an intensive study and developed the system of national, regional, and chapter connections, the whole correlated effort has been far more effective. Modifications are occasionally made in minor details, but, with a growing knowledge of the system on the part of the membership, it has given every indication of having come to stay.

But the work of a committee must be planned, held within proper bounds, reviewed and usually its findings and recommendations carried into execution. For a little over half of its first century the elected officers planned the work of The Institute and carried it into effect. It is true that they had to employ messengers, printers, restaurateurs, just as we do today, but the Secretary had a load of clerical work that became more burdensome with the years. The minutes of meetings contain frequent mention of dismay at the time,

energy and clerical expense the Secretary has to spend on his job. The dismay is as far as the meeting goes; the Secretary still kept on spending his own time and money. This condition continued through fifty-one years. The wonder is that any organization could have stayed in business, with its own self-imposed income insufficient to pay its legitimate

expenses.

The Convention of 1913 took the long-overdue step. It amended the Bylaws to provide for an Executive Secretary, appointed by the Board and responsible to the Board, excepting when the Board was not in session, when he was responsible to the Secretary. Charles Harris Whitaker was given the post, and the Executive Committee of the Board recorded its approval and satisfaction at the manner in which the duties of the new office had been conducted when. in 1914. Whitaker was relieved of that work to give all his time to the editorship of the Journal. Edward Crawford Kemper was appointed acting Executive Secretary, to take effect October 1, 1914. Not an architect, he had been trained as a secretary to one of the senators. For thirty-two years Kemper supplied the administrative force that The Institute had so long and so desperately needed. Now at last there was someone to put into effect the wishes of the Board, the answers to problems solved by committees, someone to handle the growing correspondence that tied chapters to the parent body. In convention days there would be someone to see that the Board meeting-room was the proper size and suitably equipped. There was someone to pack trunks of reference documents and have them available without delay at a convention meeting when a Board member called for a committee report of several years back, or when an important letter, if available then and there, could settle a matter of policy without further delay. The conventions of the first quarter of this century were smaller than those of these days. The display of building materials was not the elaborate feature it has grown to be. It was a one-ring circus, not the three-ring affair we have come to expect, but it could not have left indelible memories of profitable, enjoyable conventions in the minds of so many members if these conventions had not been run—and chiefly by Kemper—with extraordinary smoothness and skilled precision. Upholding Kemper's hands in these early days were Florence S. Gervais—still an executive pillar in headquarters; and Mrs. Louise H. Miller, who kept all The Institute's Treasury accounts until her retirement at the end of 1954; George T. Heckert served as his assistant in 1931, '32 and half of '33. Mrs. Mabel Day joined the staff in 1937, then as now the all-knowing secretary to the Executive Secretary, or as the office is now called, Executive Director.

Various suggestions of members of the Board and others led finally to the appointment in 1916 of an official Institute Historian—George Mason of Philadelphia. His "History of The Institute" is recorded in the Journal for September, 1913. Much later, Henry F. Withey of Southern California was appointed to the post, and for years he and Mrs. Withey labored in the compilation of "Biographical Dictionary of American Architects (Deceased)," published in 1956.

For the first time, in 1915, there was an organized effort to tie the chapters to their parent by the visits of officers. President Clipston Sturgis, with Secretary Burt L. Fenner and Treasurer John Lawrence Mauran went first to Buffalo, then to Detroit, to Chicago, to Milwaukee, to Minneapolis and then to the Pacific Coast by way of the Canadian Pacific Railroad. After visiting Seattle and Portland the party went on to San Francisco for a meeting of the Board's Executive Committee. This, it will be recalled, was the year of San Francisco's first Fair. Continuing their tour, the party

of officers traveled on down the coast, stopping at Monterey, Santa Barbara, Los Angeles, San Diego, and back East by way of Kansas City and St. Louis. At every stop there was a big meeting with chapter officers and members, and the prime objective of the tour was abundantly achieved. When in 1923 the election brought about a complete regional distribution of directors, the visiting of chapters by their respective regional directors was made obligatory. The holding of Board meetings in widely scattered cities also helped to keep alive the enthusiasm of chapters. In 1930 the president and vice-president spent nearly a month visiting sixteen of the sixty-five chapters. And, in 1934 the president was authorized to make the long-loop tour to visit Kansas City, Nebraska, Colorado, Utah, Montana, Washington State, Oregon, Northern and Southern California, Santa Barbara, and San Diego. Unfortunately, the reduced income of the Depression years cancelled the trip. Even the Board meetings had to be cut down to one a year, and the directors were not able to visit their chapters. The 1933 Convention was not held.

Nevertheless, in spite of reduced income, The Institute was able to engage James T. Grady as publicist—the first indication of a growing realization that some form of public

relations was needed.

In 1925 an additional tool of administration was formed under N. Max Dunning as Director of a Scientific Research Department, the findings of which were published monthly in the *Journal*. There was a paid staff, consisting of Leroy E. Kern and the necessary clerical service. The department's offices were established at 19 West 44th Street, New York. By 1937 what was left of this tool of administration was back in The Octagon under the man who came to stay, Theodore Irving Coe, The Institute's Technical Secretary. By the next year, 1938, the financial picture had so im-

#### Administration

proved that President Maginnis was enabled to visit the chapters at New Orleans, South Texas, Austin, Cleveland, Chicago, Detroit and Kansas City. From there he went to Toronto in acceptance of the Ontario Association of Architects' invitation to address their annual dinner meeting.

The year 1940 marked the quickening of The Institute's awareness that it should be devoting more attention to national legislation and also to a closer relationship with the departments of the Government which were becoming more and more active in building. The A.I.A. membership became so aroused that a fund was subscribed, supplementing the regular dues, to be used only in the support of a "Washington representative." President Shreve, just elected and faced with a low ebb in Institute affairs, buttonholed Edmund R. Purves, whose term as Regional Director of the Middle Atlantic District and chairman of the Committee on Architect and Government had just expired, and persuaded him to go to Washington. "Our relations with Government Departments are terrible! Go down and fix them." Such were the only words President Shreve used in combining sailing orders with job description. Beginning the assignment as a novitiate in this area of complex official relationships, the man who was later to become Executive Director recalls his bewilderment and his timid approaches to men who often turned out to be below even the bottom rungs in the ladder one climbs to administrative heights.

Back in the days of supermen like Burnham and McKim, The Institute's voice had commanded attention, but there had followed a long period in which The Institute was, to official Washington, just another trade group. The long climb back to the present close cooperation, when the telephone calls are as likely to originate in a Government Department administrator's office as in The Octagon, represents an achievement that is one of The Institute's greatest

assets-and it was Edmund Randolph Purves who, almost

single-handedly, brought it about.

The headquarters staff in 1940 consisted of Executive Secretary Kemper; his assistant, Paul White; Technical Secretary Coe; part-time Publicist James T. Grady; Mabel Day, Florence Gervais and Louise Miller. The roster carried also the name of Henry F. Withey of Los Angeles as

Historian, a post of honor but without salary.

Efforts to tie the chapters more closely to the parent body had brought such encouraging results that in 1943 the Board appointed C. Julian Oberwarth to the new post of Membership Secretary. He had been Regional Director of the Great Lakes District and thus was widely known among the members. In his first year of service, Oberwarth visited 62 of the 72 chapters. Although the time he could spare from his private practice was but eighteen months, the impetus of his efforts, together with the unification movement and the broadening of The Institute's services, started the graph curve of membership in a climb which has not slackened as this history is being written.

War having assumed for him more importance than the service of Washington Representative, Mr. Purves had accepted, for his second war, a captain's commission in the armed forces and had resigned as of June 30, 1942. D. K. Este Fisher, Jr., left his Baltimore practice to fill the breach most competently until Major Purves came back in the early days of 1945 from his South Pacific war service to the former

job of Washington Representative.

From this point on one can follow roughly the development of one administrative arm of The Institute by reading the names of headquarters personnel on the inside of the back cover of *Journal* or *Bulletin*.

Walter Andrews Taylor joined the staff in 1946 as Di-

#### Administration

rector of the Department of Education and Research. Coming from the faculty of Syracuse University, he brought also the experience gained in twenty-one years of practice. Having been a partner in the office of Hobart Upjohn, he was thoroughly indoctrinated with the Institute background.

The problem of administration was becoming more and more challenging. A committee under the chairmanship of Douglas William Orr developed a chart for a reorganization of Institute structure. The Board had asked that it be relieved of administrative detail so that it could spend its limited time on matters of basic policy. Mr. Kemper had served for thirty-two years and had requested retirement. The Board gave him the title of Executive Director and Assistant Treasurer; it also gave him a leave of absence, with Mr. Purves serving as Acting Executive Director and Assistant Treasurer. Meanwhile John J. White, Jr. had joined the staff in 1947 as Field Secretary. Mr. Kemper returned in April 1948 and at the end of that year entered into his permanent retirement, in which he would at last have time to spend the waking hours in fishing.

Thus, as of January 1, 1949 Mr. Purves assumed the steadily growing burden of Executive Director. The post of Administrative Secretary was created in October of that year, with J. Winfield Rankin its first, and present, incumbent. John White, in December of that year, was relieved of the duties of Field Secretary and made Assistant for Public and Professional Relations; a few months later, Acting Director of Public and Professional Relations, and in July, 1950 assumed the directorship, leaving a month later to

resume private practice.

Frederic Arden Pawley joined the staff as Research Secretary in May, 1950 in the expansion of the Department of Education and Research. He soon assumed much of the editorial responsibility of the Bulletin. Mrs. Jacob Crane

joined the staff to edit the Memo, but Mr. Crane's move to Chicago soon took her away and Mrs. Polly Shackleton started in September, 1950 her very able editorship of the Memo. George E. Pettengill further swelled that department's personnel in becoming Librarian-Researcher, a title soon changed to Librarian. William Demarest, Jr. had joined in June, 1950 as Secretary for Modular Measure. Mr. Purves had taken on in September, 1950 an assistant, Frederick Gutheim, who, though he resigned early in 1953 for free-lance activity, has more recently served The Institute in its Centennial Celebration by organizing the One Hundred Years of Architecture exhibition and preparing its catalogue and its future travels in this country and abroad.

One of the administration jobs that had been growing bigger with the membership was taken over in mid-1953 by Arthur B. Holmes as Convention Secretary. Mr. Holmes brought to his task an invaluable experience in conducting with notable success the annual conventions of the New Jersey Society of Architects. To his duties was soon added liaison with the Chapter Affairs Committee and his title became Director of Chapter and Convention Activities.

In mid-1954 Mrs. Alice Graeme Korff, as Curator of the Gallery, assumed the direction of exhibitions of architectural and allied arts to be held in the remodeled galleries of The Octagon.

Upon the retirement of Mrs. Miller, the direction of the Treasurer's office was taken over by Robert L. Eger, a

certified public accountant.

With the leaving of Frederick Gutheim, the Executive Director was without an assistant, and the lack was not filled until February, 1954 when Harold D. Hauf took the job but relinquished it within the year to become head of the architectural school of Rensselaer Polytechnic Institute, which fact, parenthetically, recalls that The Institute's head-

quarters staff has been described as resembling a college faculty rather more closely than it does the executive staff of a "trade" organization. Edwin Bateman Morris, Ir., long associated in the spectacular work of hospital design research and codification led by the late Marshall Shaffer, joined The Institute's headquarters staff in January, 1955 with the title, first, of Acting Director of Public and Professional Relations, and later, Assistant to the Executive Director, in which office he is evidently the long-sought answer to a real need for sharing a heavy load. Some idea of the responsibility carried by the Executive Director may be gained by a study of the job description set forth in the Rules of the Board: "The Executive Director shall undertake all responsibilities and do and perform all duties and work as shall be set out by the Board in a written contract with him, and shall do and perform such detailed executive duties and managerial work for the administrative offices of The Institute as may be assigned to him by it. He shall be responsible for the diligent, efficient, prompt, tactful and collaborative performance of all said responsibilities, duties and work . . ." And that is not all. There follow several paragraphs which carry into detail the general outline above set down. If there be any question still remaining as to who is the administrator of Board policies for The Institute, that question has not been raised.

The two administrative arms of committee work and headquarters staff are linked together by liaison. Each Institute committee has assigned to it by the Executive Director a staff executive to help as acting secretary, arrange for meetings and expedite comunications between the members of the committee themselves, and official reports and directives between the committee and the Board. Through weekly staff meetings, a wider knowledge of what a committee is

planning is a guard against duplication of effort or against misinterpretation of a committee's prescribed duties.

The continued growth of Institute services to its members requires continued additions to the staff. In June, 1955 Byron C. Bloomfield took the post of Secretary of Professional Development, coming from the faculty of the University of Colorado; William Demarest, Ir., while still advising The Institute on Modular Measure, transferred his main activities to the work of the National Association of Home Builders. In July, 1956 Theodore W. Dominick left his Washington practice and came to headquarters to conduct a pilot study of the Building Products Register scheme. Joseph Watterson left an architectural practice on Long Island on July 1, 1956 to become Director of Publications and Editor of the combined Journal and Bulletin in a larger format. Charles E. Knudsen joined the staff January 1. 1957 as an assistant to the overloaded Arthur Holmes. Betty Farwell came in July, 1956 to initiate for the membership a slide library service under Librarian George E. Pettengill.

Since the days of 1913, when the Bylaws were first amended to provide an Executive Secretary, to the end of The Institute's first century, the administrative force has grown, at first slowly, then more and more rapidly, in keeping up with The Institute's expanding functions, to a staff numbering about fifty persons—fifteen department heads, dedicated to their respective functions, with a loyal and efficient body of assistant, secretarial and clerical co-workers.

### V PROFESSIONAL METHODS AND FEES

ONE ENTRY in an 1834 account book of Richard Upjohn, as quoted by his grandson the late Hobart Upjohn, FAIA, reads: "Work done for Mr. Parris on the new Court House, 81¼ days at \$2 per day, \$162.50; Engine House, 4¼ days, \$8.50; Navy Yard, Charleston, 11 days, \$22—a total of \$193." By 1837 Mr. Upjohn seems to have had the courage to raise his fees, for his charge to Mr. R. H. Gardiner for designing his house was at the rate of \$4 per day. For the drawings of the Boston Common fence, the lump sum of \$32.50 was charged the City of Boston. Nathaniel Hawthorne tells of an architect who received the sum of \$400 for his services in designing a large granite house costing over \$90,000.

In 1844 Alexander Downing published his book "Cottage Residences," in which he defends his customary fee of two to five percent on the cost of the building. Mr. Upjohn himself, as early as 1851, set a fee of five percent on a

\$20,000 stone house.

The task of persuading The Institute to agree upon a proper schedule of fees for professional services was complicated by two main conditions: first, the public was more than dubious of the nature and value of these services; second, there was a feeling among the members themselves that any regulation of charges was interfering with a man's private affairs and curbing his rights as an individual. Nevertheless, Richard Morris Hunt offered a motion that The Institute draw up a tentative scale and send it to all the members for comment, after which a scale could be adopted acceptable to all. The motion was lost. Calvert Vaux won the consent of the little band to have The Institute suggest a scale of charges believed to be fair. A committee was appointed to

work up the document, but apparently could not agree, and failed to report.

Curiously enough, while the members could not make up their minds as to a scale of fees, they did agree on the principle, accepted ever since: "Drawings are instruments of service and therefore belong to the architect at all times."

Lending convincing strength to this contention is an excerpt from testimony offered by Richard Upjohn in a court case. In the cross-examination Mr. Upjohn stated that he had quoted a charge of one percent for preliminary sketches of a library, though the client had said there was some doubt in his mind whether he could proceed with the erection of the building, the estimate of cost of which was \$60,000. Mr. Upjohn explained to the client that the sketches were to be returned if not used.

"Return the sketches?" demanded the attorney.

"Yes, sir," Mr. Upjohn replied, "he to pay me \$600 for them. You will understand—the idea."

"One percent for the idea?" the lawyer inquired in astonishment.

Mr. Upjohn's answer closed the attorney's arsenal of questions: "You as a lawyer, when you give your opinion, do not charge for pen, ink and paper, but for your opinion."

In 1860 another effort was made, through a new committee, to promulgate a scale of charges that would, this time, be binding upon Institute members. The Civil War intervened and The Institute almost ceased to exist.

What The Institute feared to do, the courts did, in a case in which Richard Morris Hunt, in the Superior Court of New York, sued for his full commission of five percent from Dr. Eleazer Parmly, a real-estate speculator, who had commissioned Hunt to build a studio and residence for Parmly's son-in-law, Mr. T. P. Rossiter. For the facts in

this foundation case we are indebted to Hobart Upjohn's researches through the aid of the Arnold W. Brunner Scholarship. The manuscript is in the Library of The Institute. Mr. Rossiter, an artist, had met Hunt in Paris and consulted him with the aid of a rough sketch of his ideas for his New York house. Hunt's advice was to employ an architect, for which he might pay five percent on the cost of the building. Rossiter had Hunt make several sketches, to the satisfaction of Rossiter and Dr. Parmly. The working drawings and specifications were developed and delivered. Then Dr. Parmly, who in his building projects had employed another architect, Thomas Thomson, had the latter make a new set of drawings, based on the Hunt design but reducing the size and probable cost. Dr. Parmly also had in his employ a carpenter and builder who customarily carried out Dr. Parmly's building ventures, using his own ideas of cutting corners.

When the building was completed, Dr. Parmly paid Hunt only half his fee, contending that he had used only Hunt's general drawings, not his detail drawings, specifications,

nor supervision.

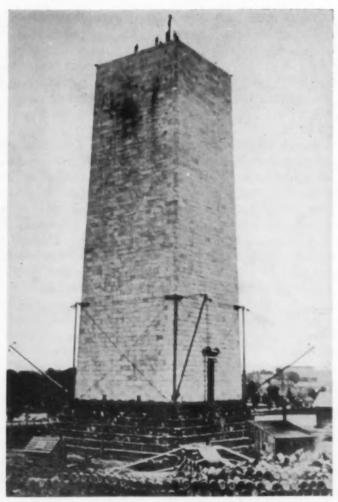
At the trial, three points were at issue: 1) What was the customary fee of an architect for full services?; 2) Had Hunt's plans been followed?; and 3) Had Hunt given supervision? Counsel for Mr. Hunt had called as expert witnesses the most reputable architects of the city: Richard Upjohn, Henry Dudley, Detlef Lienau, Joseph Wrey Mould and Frederick Petersen. Their testimony cited that five percent on the building's cost had been the regular charge for at least ten or twelve years, this including working drawings and supervision. The counsel for the defense demanded proof and was given two cases by name. One of these went to arbitration and was decided in the architect's favor by Judge Ruggles; the other case went to trial in court and

was won by Mr. Upjohn, the defendant being the Town of Taunton, Massachusetts.

As to whether Hunt's plans had been followed, Mr. Thomson as a witness unconsciously had helped Hunt win the case. He testified that Mr. Hunt had made a great many more drawings than were necessary and that some of the detail drawings had been discarded. Mr. Thomson also testified: "Yes, Mr. Hunt occasionally came to the building. I followed his directions only when I thought it necessary for Mr. Rossiter's and Dr. Parmly's benefit. I never countermanded his directions directly, but I did not do the work by his plan in a great many instances." Thomson said he refused to put in a large banister where the stairway led up from the first-story vestibule to the second-story hall, even though he had been asked to do so several times by both Mr. Hunt and Mr. Rossiter. "I said it was good enough; it was a dark place and you could hardly see, and what I put there was good enough to keep people from tumbling down stairs."

Hobart Upjohn records the Court's charge to the jury, and quotes from an account of the case published in *The Architects' and Mechanics' Journal*, issues of March 9-April 6, 1861.

Judge Hoffman's charge to the jury brought out that Dr. Parmly had been in the habit of making verbal contracts with his employees, and drew attention to the fact that "Mr. Hunt did render most important and most extensive services in and about the building. The enormous mass of plans spread before you shows you the great extent of the labor that the plaintiff performed . . . In case you find that there was an express contract between the parties to the extent claimed by the plaintiff; or in case you find that there was such a knowledge, recognition and acquiescence (on the part of the defendant) of the plaintiff's work as is tantamount to



THE WASHINGTON MONUMENT, Washington, D. C. During the long interruption in construction, 1855-80 when The Institute protested against its appearance Photograph from the collection of W. M. Kiplinger



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an express contract; then, in either case, the rule of damages can hardly be less than five percent, which such an abundance of witnesses have proved to be the usual rate when there is no specified contract."

The jury rendered a verdict awarding Mr. Hunt the balance claimed, two and one-half percent on \$40,000, with

interest for four years.

The punishment of the Civil War—and there was vast punishment in the North for men in their efforts to continue peaceful pursuits—had scarcely begun to ease when the meetings of the reborn Institute started to hum with plans of the resuscitated profession. A series of schedules followed in quick succession—'66, '69, '71—each successive schedule a trifle more specific and phrased with more confidence. Even then there was timidity and a wide range of opinion. In one long session with no meeting of minds, Mr. George B. Post finally moved that no change be made "until we have more wisdom and are better lexicographers."

On the one hand there was fear that the published schedule might drive away potential clients. On the other hand there was the reluctance to be bound. Robert S. Peabody of Boston, soon to be The Institute's eighth president, said:

"I am for the schedule of charges, and I am for a high commission, but I am entirely unwilling that I shall be told I have got to. My office looks out upon the spot where the first blood was shed in the War of the Revolution for liberty. We have flourished under this schedule, but as for a trade union, I have not got so low, and I do not believe in it."

Another early court case, again with Richard Morris Hunt as plaintiff, laid an enduring foundation for the architect's contention that one and one-half percent was a reasonable charge for superintendence. The terms "supervision" and "superintendence" were traded back and forth in various

versions of the agreed schedule, Mr. Post's "lexicographers" having been unable as yet to make a final choice of words.

Mr. Choate, by a brilliant and witty analogy based on "The House that Jack Built," persuaded the jury to award Hunt the full amount claimed. Also, henceforth, The Institute settled on "supervision" and defined the term as distinguished from the superintendence given by a clerk of the works.

By 1884 a significant change appeared at the head of the printed schedule. The opening phrase had been: "For full professional services, including supervision, five percent upon

the cost of the work; partial service as follows:"

Now the opening lines were made to read: "For full professional services, five percent on the cost of the work. In case of the abandonment of the work, the charge for partial service is as follows:..." In 1889, after the consolidation of the Western Association of Architects with The Institute, the 1884 schedule was reaffirmed.

Again and again it was emphasized that any schedule of charges was not a schedule of charges established by The Institute, but rather a statement setting forth The Institute's opinion that these fees were, at the time, the proper and accepted charges of the profession as a whole. When a chapter—in the Mid-west, for example, issued its own schedule, the fees would be controlled by the going rate in that section of the country. This attitude, long established when trusts and trust-busting became, much later, the order of the day, stood The Institute in good stead.

That the strengthening brotherhood thought not only of its own welfare is shown by its concern over the fact that Thomas U. Walter had died with the Government owing him \$25,000 for his work on the Capitol. The Institute bowed to the ruling of a Senate committee in reducing this

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amount to \$14,000, but urged Congress to pass a bill assuring, ten years after Walter's death, at least this back pay for his heirs. The Government seemed a grasping client in those days, for The Institute in 1907 pleaded with Congress to pay Smithmeyer & Pelz the money found due them by the Court of Claims for professional services in designing the

Library of Congress twenty-one years before.

Along about the turn of the century the question of consulting services added a new twist to the fee problem. In the past the erection of a building could safely be left to a competent carpenter's foreman or to a master mason. But the increasing complexity of modern buildings called for the employment of technical experts. Should these be paid out of the architect's fee, or should he charge in addition for

these consulting services?

Walter Cope of Philadelphia had a simple answer: "In my own practice I have simply drawn the line between statics and dynamics. Two kinds of civil engineering seem to me to come within an architect's duty: On general principles, it is his duty to make his building stand up and to construct it scientifically; in the matter of electrical work and of heating, I have always insisted that, just as the family physician tells his patient that an operation is necessary and that a surgeon must be engaged, it is a proper thing for me to have the advice of an expert."

In the Convention of January, 1907, the Board of Directors was directed, in view of these changes in the service rendered by the architect, to study the question and report at the next convention. Advices from the chapters showed rather more optimism that a firm schedule could be put over by the national body than that the chapters should speak for themselves. Nearly all of the latter thought it impossible to get rates above five percent, except on residential work, yet their suggestions for The Institute's schedule varied

from six to seven and a half percent, flat, or a sliding scale beginning with ten percent on the first \$10,000. The 1908 decision was in favor of a schedule with a minimum five percent, but in 1909, after a pep talk by Cass Gilbert, it was raised to six percent. Preliminary studies would carry a fee in accordance with the character and magnitude of the work; preliminary studies and general working drawings, exclusive of details, three-fifths of the basic fee.

By the end of 1912 the talk was of a proper contract between architect and his client—the beginning of the whole series of contract forms which forms the backbone of The

Institute's standard documents.

Fee agreements for war work, of course, brought special formulae of their own. In 1918, for instance, it was suggested that for work costing more than \$500,000 the fee should be \$7,500 plus one-half of one percent of the cost of the work; for work costing less than \$500,000, \$500 plus one and nine-tenths percent of the cost of the work.

Unlike the English practice, the procedure of having a quantity surveyor draw up a bill of materials, on the basis of which all general contractors bid, in this country neither architect nor contractor has shown enough belief in its advantages to bring it about. In 1915 and the years immediately following, the system seems to have had more appeal than in the years before or after, for in 1921 a document recommending the quantity survey system to every owner was sponsored by The Institute, the Engineering Council and the Associated General Contractors of America. With all this heavy sponsorship, it seems surprising that the recommendation made such a little ripple in being sunk without trace.

This period in Institute history seems to have been ripe for a change, but the fruits died on the vine. Mr. Clipston Sturgis, fifteenth president, of Boston, had an extremely

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strong power of persuasion. It had been his practice to charge a fixed sum for his services, plus the cost of drafting and other services of the office. The fixed sum, of course, varied with the size of the architectural problem and the length of time it probably would engage the architect's attention. A circular of information was finally approved and issued—three years after Mr. Sturgis' second term ended. The main objection to it, in the minds of the membership, was that it might open wide the doors to fee cutting, and nullify the advantage of a published scale to guide the membership. Nevertheless, another champion of the idea appeared in the person of Thomas R. Kimball of Omaha, our seventeenth president.

"I feel sure," said President Kimball in his opening address to the Convention, "that the architects will never enjoy that position of trust in the community to which their qualifications should entitle them, nor will they achieve that degree of usefulness which the public has the right to expect of them until The American Institute of Architects has set the example of changing this, to me, indefensible system to one which by its nature will remove the cause of suspicion."

The six percent minimum schedule, however, was too firmly established by custom and court decisions to give way, and the fee-plus-costs basis remains an alternate available

for individual choice.

Another variation in professional procedure appeared in the 'twenties. Some fifty architects of Buffalo formed an organization for designing eighteen school buildings for the City. The group incorporated as a stock company, but each stockholder had only one vote regardless of the number of shares he held. Similar groups appeared in Los Angeles, then in Washington, D.C. The motivating idea seems to have been: "As an individual practitioner I have little chance

of getting any of this public work. An association of the local men, however, could hardly be denied the work by the municipal authorities."

In general a group established its own office, and decided in meeting which members should do what, at the going perhour rate of compensation. Earnings or losses would be

distributed on a membership basis.

The scheme worked. Out of the first profits of the Associated Architects of Los Angeles came a gift of \$6,736 to furnish the drawing-room of The Octagon. From the Allied Architects of Washington came a sum to be used in cataloguing The Institute's libraries, then in storage. The officers and the Board were puzzled; the idea seemed well within the law. Association for a specific job between two or more architects was a practice never questioned. If two architects could do it, why not five, or fifty?

Nevertheless, at first the Board outlawed the practice. Then a convention thought that attitude too severe, and resolved that every such association should communicate with The Institute's Committee on Practice, state fully its aims, intentions, methods, so that each case could be judged on its merits; perhaps the aim might be to assure the community's having the best possible civic center at no profit to the architect. You cannot count that as unethical, any more than you can rule against a man giving his services without

cost to his church.

However, it became clearer to many that the practice of architecture was a personal service, and soon the laws of some states provided that this service could not wholly be performed by a corporation; registration was granted in the name of an individual, and the responsibility for guarding the safety and health of the persons who used the buildings he designed, and of which he supervised the erection, remained his individual responsibility. A corporation might

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carry on the practice of an office, but the drawings, as filed with a municipal building department, must be signed by a registered individual. It was a two-edged sword, for, though it localized responsibility of the competent, it also protected his profession against the competition of the incompetent.

It seems unlikely that all the differences of opinion between the Supervising Architect's Office and The Institute will ever be eliminated. A basic contention of the former is that there are certain elements of special needs, of experience-taught principles, of Government specification writing, that an outside architect cannot know and cannot quickly be taught. The Institute's contention, on the other hand, is that our public buildings deserve the best architectural skill this country can summon, and the chances are against its often being found in a bureau.

Two carefully considered attempts to bridge these differences deserve mention. One, about 1926, was the allocation of the design of some three hundred needed buildings to architects in or near the cities in which these buildings were to be built. In each case the selected architect came to Washington to learn all he could about his building's special needs. The results were, of course, of widely differing merit: some were good; many were produced by a slow and expensive hand-holding of an incompetent architect, and would have been better if handled by the Government's bureau alone; the rest were run-of-the-mill.

During the years 1934-37 another form of collaboration was tried, this time resulting in some notably successful buildings. A number of architects in private practice, chosen for their skill in design, were induced to leave their practicesat that time not very active-and come to Washington as part of the Supervising Architect's organization. There were about twenty of these men, working on a salary basis with

the know-how of an established organization backing them. It was an effective bridge of the gap between Government department and private practice, but eventually the latter's freedom and the renewed activity in building enticed the practitioners back to their own drawing-tables.

Although the Depression of 1931-35, with its dearth of building, drove into other pursuits many draftsmen and even principals—involuntary victims of the harsh law of supply and demand—the enduring core of the profession lost no time in setting its house in order, and in 1933 a revised schedule was put forward, starting with a low of six percent for warehouses and rising through eight percent for hotels, hospitals, theaters, schools and the more complex work, reaching ten percent in residential work including single-family dwellings and duplex houses. Then, in 1934 there was issued the Code of Fair Competition in the N.R.A. Blue Eagle Era, short-lived as that necessary experiment in regimentation was, and there followed the slow and painful climb back to a normal development of the building industry.

With the trend towards more and more subdivided specialization in American industry, The Institute resolutely refused to comply. Architects, it must be admitted, specialized in their work, either by choice or by force of an acquired reputation, but they refused to admit it. One of the incidents which brought on an official disclaimer was the well intentioned effort of the American Hospital Association to publish a list of architects specializing in hospital design. The Board of Directors had agreed that the Association had a perfect right to name architects who in their opinion were particularly experienced in this field. The Convention at Miami Beach thought otherwise, and said so most emphatically. The final ruling established the policy that The Institute shall not recognize, nor approve, nor be a party to the

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promoting of any restrictive list or lists of architects. Every architect is basically trained to take the program of any required building project—the conditions of need, location, function, available funds and all other pertinent factors—and solve it architecturally. That is our story and apparently we are going to stick to it.

One more milestone in The Institute's history of professional methods is the record of its efforts to find a way of serving the man who wants to build for himself a house of moderate cost. This cost bracket in 1920 was \$6,000 and less; today, in 1957, it might be set at \$12,000 or less.

In 1920 it became clear that the architectural profession was not serving a large area of residential building, largely because the prevailing fee for the small house inevitably left the average architect with a loss instead of a profit. There were a few practitioners who had found wavs of systematizing the necessary conferences with clients, office procedure and supervision of construction, provided the jobs were plentiful and not too widely scattered, to eke out a living. But the bulk of the architects avoided this branch of practice as assiduously as they dodged the insurance salesman. So here was the anomaly of the expert in designing and building keeping carefully away from perhaps eighty percent of the building industry's activities. If the architects could not or would not shoulder this large part of the work society expected of them, someone else would. Enter the merchant builder.

Edwin H. Brown, of Minneapolis, organized a method of serving this neglected field through the Small House Service Bureau. The details of the scheme will be recalled: the publication of a book of designs for which prints of working drawings and specifications were available at a cost of about \$25. The supervision could be arranged on a cost-

per-hour basis. The designs were made by the group of incorporators, details and specifications prepared by other architects or draftsmen skilled in these branches of the work. The plan was no mere local enterprise. A certificate of incorporation was devised to permit the setting up of additional units over a widely spread territory, ultimately to cover the forty-eight states. By close collaboration between the units, a design purchased by the owner in one section could be built under the supervision of the same or another section.

There were difficulties to be overcome, of course. For example, the Board of Examiners in one state might question a procedure by which there was built locally a house designed by an architect not registered in the state. But on the whole the idea got off to a good start. Two or three successive conventions of The Institute gave it their blessing, and soon there were units organized in a number of states. A minority of the membership, spearheaded by the New Jersey Chapter, argued against the scheme, maintaining that many members of the Chapter and of others were practising in this low-cost field, giving full personal service, and this plan-book competition was unfair. The conventions continued nevertheless to sanction the Small House Service Bureau up through the 'twenties and into the 'thirties. Not until 1934, after a questionnaire had been sent to every chapter, was The Institute ready officially to withdraw its endorsement. Coupled with its ban, however, was a resolution authorizing a vigorous exploration of other methods of solving this formidable problem. With the onward march of the merchant builder and community developer, The Institute has encouraged the architects' working with the merchant builder in the design of whole communities instead of individual houses for individual owners, for statistics indicate that the mass of low-

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cost dwellings are sold ready-made, only a very small number being tailor-made for the rugged individualist.

In 1940 a joint effort to encourage the construction of well designed, well built and well equipped houses in the \$5,000 bracket, was launched by The Institute, the Producers' Council and the Federal Home Loan Bank Board. The new plan called for a scheme that must not sell any design unless the architect or group of architects providing it is engaged to prepare the working drawings and specifications. Also, the architect had to supervise the construction or arrange for a qualified inspector not in the employ of

either the contractor or loaning institution.

Like many other noble experiments, little has been heard of its fruits. With the building industry in the throes of a long-continued boom, it is not surprising that the architect serves the first-comers, and the individual who wants his modest house designed to fit his family's special needs is obliged to go whistling down the street. He may be lucky enough to find one of the architectural clinic groups, where service is obtainable almost on a cash-and-carry basis, but the small-house problem remains one of the greatest facing the profession, and it is unlikely to be solved in boom times.

### VI HEADQUARTERS

ALTHOUGH THE FIRST HOME of The Institute was dignified in formal resolutions as "Rooms"-"the Rooms of The Institute"—the room was singular in number, and also must have been singular in appearance as judged by what are considered proper offices today. It did have a carpet, for the stove probably was not up to bringing comfort to a room with bare floors. Table and chairs were a necessity, and bookshelves, for no sooner was a constitution drawn up and a meeting place provided than voices of the little group began to clamor for a library. It must be borne in mind that the architect of that day considered his few architectural books the essential tools of his trade. His skill, if not so measured by the public, was surely rated among his few contemporaries by the size of his library. That badge of competency, however, was not flaunted before the eyes of other architects. It was kept locked, safe from pilfering by envious eyes.

In 1858 The Institute's headquarters consisted of a single room, sparsely furnished, in the University Building in downtown New York. It was scarcely six months later when more spacious quarters—two rooms—were considered better suited to the growing prestige of the society, and still within its means. There must have been something wrong with the picture, though, for the minutes tell of Mr. Upjohn's promise to speak with Mr. Peter Cooper about a room in his newly erected building. Whether he did or not, we shall probably never know; the assumption is that, in the face of a dwindling treasury, there was no money available for rent or proper furnishing and Mr. Upjohn postponed the

approach.

The sad tale of how even this modest headquarters had

to be given up in the years of Civil War which soon followed is told in Chapter I. The picture of those few books and papers being packed in a fifty-cent chest and stored in Mr. Withers' house must have seemed the bitter end of a

too ambitious professional dream.

The vision, however, was not to be denied. By the year 1883 the members were thinking far beyond Rooms; they wanted a Building. The passing of another decade developed the idea still further: then it was not only a building that was wanted, it was a building 'way down in Washington, D. C. The conclusion was reached, not in a single jump but in stages. In one of these the plan was to ask Congress to establish in Washington a National Architectural Museum and have The Institute as its custodian. Another hope was that the National Museum might be persuaded to welcome The Institute as a permanent guest, providing it with adequate quarters for the sake of its company. A final decision was perhaps hastened by the report in 1897 by Frank Miles Day, the chairman of the Committee on Publication and Library, to the effect that the books and archives were widely scattered and could not be brought together until a national headquarters should be established.

The decision to lease The Octagon, a course first suggested by Glenn Brown and again by the Washington Chapter, was made by the Convention on February 11, 1898. A committee was appointed to secure a lease on the property at a rental not to exceed \$360 a year. Frank Miles Day, Treasurer Robert Stead and Wilson Eyre, Jr. made up the committee, which was authorized in the same resolution to issue debenture bonds to an amount not exceeding \$5,000.

Glenn Brown and his Washington Chapter fellows knew of The Octagon's historic past and its potentialities as an architectural landmark. It and the White House are sisters, both dating from the early days of government in the capital.

The White House was started first, but The Octagon was the first completed. Its owner was a friend of General Washington-Colonel John Tayloe of the three-thousandacre plantation, Mount Airy, on the Rappahannock River in Virginia. Dr. William Thornton, the versatile dilletante in astronomy, painting, finance, language and architecture, designed The Octagon as the colonel's town house. Building was begun in 1798 and completed in 1800. But the War of 1812 swept over the Capital, leaving the White House a fire-gutted ruin, and sparing The Octagon because of the French flag over its doorway—the French minister being at the time an opportune house guest of the Tayloes. President and Dolly Madison, burned out of the Executive Mansion, gladly accepted Colonel Tayloe's offer and took over The Octagon. Here, in the upper circular room serving as President Madison's study, was ratified on February 17, 1815 the Treaty of Ghent, signed on a circular table which, after perilous adventures elsewhere, is safely back in The Octagon's Treaty Room. After the Tayloe family, depleted by death, had leased the mansion for many years and to a wide variety of tenants, it fell into neglect and finally was sheltering only a caretaker.

The leasing of The Octagon was an ambitious step for the society to take; the Board of Directors in recommending it, said, "The step is taken with no little anxiety"—the doubts being largely in the financial problem. And, to jump ahead of our story, in the light of future developments, the anxiety had been fully justified; it was not until 1907 that Cass Gilbert, then just elected president, was enabled to announce that the debt on The Octagon, excepting a \$3,000 mortgage, had been wiped out. The mortgage was paid in 1915. It had been a struggle so memorable that the Convention ruled that future Boards should keep the property

free from debt—a directive obviously without authority, but it was effective.

The original agreement with the Tayloe heirs had been a lease, with an option to buy. Any improvements made by The Institute—and these were sure to cost money—were to be regarded as credits should the property be sold to others or should The Institute exercise its option to buy. These initial improvements probably exhausted the \$5,000 that had been appropriated for the purpose.

Messrs. Mckim, Burnham, Post and the firm of Carrère & Hastings had subscribed \$1,000 each, following McKim's underwriting of the \$10,000 down payment required when The Institute decided, after three years, to own rather

than lease the property.

It was in December, 1902, when the headquarters had been in use for two years, that Cass Gilbert announced to the Convention:

"We shall pay \$30,000 for The Octagon, and we have \$11,000 now. You are going to furnish the other \$19,000 from your chapters and from your individual pocketbooks—

and you are going to be glad to do it!"

First, however, The Octagon was to pass through a long period during which the need for repairs and partial measures of restoration were constantly arrayed against inadequate funds. When the property was acquired, a brave effort was made to make the long-neglected mansion habitable and its walled garden presentable. Glenn Brown as Secretary and Treasurer—and unofficially as general manager—was settled in the second-floor circular room, now called the Treaty Room. The Washington Chapter and the Washington Architectural Club each fitted up a room on the same floor as club rooms. On the third floor there were rooms rented by artists for studio use. Walls, woodwork and floors had been cleaned, painted where necessary,

a furnace and one toilet room had been installed, and the garden had been planted with boxwood, firs and old-fash-

ioned flowers under Mrs. Brown's direction.

Time and the weather, familiar and experienced foes of the century-old mansion, never slackened their relentless attack. The coping fell off the garden wall; the sandy mortar sifted out of the house walls; floors creaked and sagged beneath unaccustomed loads: the roof leaked: window sash. too long unprotected by paint, deteriorated; wood lintels over basement doors and windows began to show the infirmities of age. Rental receipts from the tenants helped pay operating costs but did not help in repairs. By 1912 the stable was in such disrepair that the District authorities condemned both it and the garden walls. A saddened Convention voted to pull down the stable and straighten the garden walls. Five years later the stable was still standing. Friends of The Institute could not see the stable demolished. so they had paid for having it patched up. The Convention of 1918 voted its thanks and appreciation to Messrs. Mauran, Fenner, John Russell Pope and Glenn Brown. So the stable of 1800 lived on and through its resurrection by Architect William Dewey Foster as the Library in 1954.

Perhaps disturbed by a growing realization of its duties as possessor of a noted historic monument, The Institute in 1914 authorized Glenn Brown to make a detailed survey of the building. Brown enlisted the drafting skill of his son, Bedford Brown, and produced a sumptuous monograph which is so meticulously detailed as to insure accuracy of reproduction in the event of even a disastrous fire. The Institute, in making an appropriation of \$2,500 for the survey and major repairs, seems to have been unduly optimistic, for the production of the monograph alone cost more than \$3,000. The edition of 1,000 copies is not yet exhausted. From subscriptions or by some form of endowment it was

# Headquarters

hoped that the \$2,500 borrowed from the Reserve Fund could promptly be repaid, and, though not promptly, it was

eventually repaid.

The furnishing of the major first-floor rooms had been—and still is—a problem. Frank Millet had loaned furniture for the drawing-room from his own collection, but after his death with the *Titanic* it had to be relinquished. The gap was filled, after a time, by gifts from the Philadelphia Chapter and from the Allied Architects of Los Angeles. The dining-room had come to be used as office space for the American Association of Art.

On several previous occasions, and particularly in 1916, the Board pointed with shame to the condition of The Octagon and to the disgrace of The Institute's failure to keep this national treasure in good order. It was suggested that what perhaps should be done was to vacate The Octagon and build fireproof office space for Institute use on the adjoining lots, and either restore the old mansion and its dependencies to their original condition of importance, or let some other protector have the property to do with it what the organized architects either could not or would not do. To this taunt the Convention was aroused only enough to provide \$2,000 for the installation in the non-public rooms of a sprinkler system. The old mansion's quiet appeal had not been productive of any spectacular gifts, but that appeal was always felt by the respecters of our heritage. William Stanley Parker felt a form of this awe and expressed it as Secretary, presiding over an evening session of the 1918 Convention:

"I am always very humble when I am at The Octagon. There is so much knowledge there of conditions in The Institute that I am not personally familiar with that I always go and do what I'm told, my motto being, 'Sic Kem-

per tyrannis!" Perhaps that pun is responsible for Stanley Parker's being re-elected Secretary only seven times.

Heretofore The Octagon had been held by trustees appointed by The Institute. On the advice of able attorneys, the legal tangle was finally unraveled by having The Institute Convention direct the trustees—who had meekly submitted for years to the burden of a thankless job—to convey the property to The Institute. The law is truly a wondrous thing!

With our active participation in World War I, the year 1919 brought a threat to the headquarters—the possibility that the building would be taken over by the Government as an emergency office building for temporary use. That word "temporary" having since acquired a meaning of its own in Washington, we can be most thankful that the Government found other quarters available. Perhaps the authorities of 1919 discovered a fact which eluded The Institute for many years: The Octagon doesn't make a good office building. The Government, however, was offered and accepted the free use of the drawing-room, first for the Navy and then for the War Department.

By 1922 the long struggle was on in The Institute to build an addition to the existing Octagon property. The main needs discussed in successive conventions were an exhibition hall, an assembly hall wherein conventions could be held, headquarters offices, a library—although the need was apparently not quite so great as it had been rated nearly a half century before when books were tools of the profession, whereas now they have become little more than decorative marks of affluence. The problem facing The Institute, acting as its own architect, was in no way more complex than an average client brings to a practitioner: "Given a plot of land of this size, with certain buildings thereon, what are

your needs and what available means do you have to satisfy these needs?"

The Institute could not agree on an answer to either question. For eighteen years the architects debated the two simple questions, or rather, the individual variations that such questions conjured up in the minds of some three thousand architects turned client. Eminent architects submitted sketches — free sketches — advocating solutions indicating an obvious failure to agree on the answers to the two basic questions.

Perhaps the incident—if the eighteen-year length permits the use of the word—is not surprising. Perhaps a bar association would also take that long to decide on the wording of a brief, or a medical society as to the precise diagnosis

of a case, provided the patient should live that long.

But there is more to our story. It was finally solved by the appointment of three men as collaborative architects to do the job. One of these three gave four-fifths of the funds required; the other two being added to the team presumably as safeguards against the benefactor's spending his own money in his own way. The building was built, but in the process the benefactor architect died. Then the second of the three died. The third man miraculously lived through the experience, and still lives.

Perhaps, if the reader is still with us, he may ask of his memory what the procedure was when The Institute, as recently as 1956, had to expand its office space. And he may recall that a building committee of the Board showed the Convention of 1956 merely a blank rectangle giving the over-all dimensions and the location on the site, saying in effect: "Authorize us to spend \$150,000 of your money for a building of which you are to see and hear no details. We have commissioned an architect. Just sign on the dotted line." The Convention signed.

The achievement of a long-sought administration building, however, cannot be dismissed in such a soft-pencil parti as attempted in the preceding paragraphs. To return to December 6, 1916, if it is not asking too much retrogression, President Mauran chided the Convention along these lines: Architects had long since acquired the habit of calling in experts and acting upon their advice. Yet, when they as a body give a problem to a committee of their own organization, do they take the advice of their experts? No. They take a report representing the work of weeks or months, tear it apart, and in a few minutes put together again a snap judgment that sets at naught the work of thoughtful men

who have really studied the problem.

The rebuke was not undeserved in 1916—and at times would be apropos even in these days when a span of nearly fifty years has added its modicum of intelligence. Yet the demand for "an assembly hall of our own" continued, interrupted by cries that not one brick of the hallowed stable be disturbed. By 1923 the discussion had proceeded to the point of agreement that a building was needed and the Convention should take the first of a two-convention move to authorize the Board to borrow money, using The Octagon property as pledge for its eventual repayment. Two years later a revised design was offered by the Building Committee. Again two years passed, and the Convention agreed that the desire for preservation of the old stable should not be allowed to limit the design of the new building: the committee was authorized to go ahead, provided that a mortgage could be raised on land which should not include the original plot, and provided subscriptions to an offer of bonds should raise the money for the building and its endowment. The Convention must have had its tongue in cheek when it voted unanimously for that resolution.

totaling \$113,300, of which half should go to the building, half for the endowment. The committee promised to send a new brochure to the members when the proposed building had been completely designed.

"Will it include a library?" Yes, it would.

"Perhaps we should sell our books, or give them to the

Library of Congress."

Came the Depression. The years slowly limped by. In 1937 Chairman Waid reported for his committee that the construction of the building cannot be achieved without the aid of "patrons of architecture." Dan Everett Waid himself seemed the only patron in sight. He had served a span of eight years as Treasurer, so he knew intimately The Institute's needs. On one of his trips down from New York he became alarmed at the weight of filing-cabinets and desks being put on the dining-room floor, so had his own engineer put steel beams below to support the old wood timbers. His frequent gifts to The Institute's educational work are a matter of record, but Uncle Dan's right hand apparently did not know how busily his left hand was meeting the unexpected needs of keeping a century-old house from showing too much wear and tear. Obviously, when the design of the long-needed building was to be made there was no question of who knew most about the problem. The addition of two other names to Waid's as the architectural team must have been at the insistence of Uncle Dan that his own experience in large buildings should be supplemented with the skill in adapting early American derivatives possessed by such nationally recognized architects as Dwight James Baum and Otto Eggers. It was in 1940 that the Board was at last able to announce that a contract had been awarded for what has since been known as the Administration Building. But in the year just ended Dan Everett Waid had died-greatest benefactor from among The Institute's

own membership in its first hundred years. The Treasurer's report of June, 1942 indicates that the Waid contributions then totalled \$301,477; the Educational Fund being \$195,079; for administration building maintenance, \$74,690; and for general purpose of The Institute, about \$30,800. And one of the last announcements by the Treasurer before Waid's death was a Waid gift of \$5,000 for repairs to The

Octagon.

The Administration Building was under roof and entering the long process of finishing, but The Institute's use of it to relieve pressure on The Octagon seemed as far away as ever, for the Government professed a still greater need for its office space. A lease was drawn up naming an annual rental of \$12,000. Taxes, insurance and a rehabilitation reserve left a net annual income of about \$8,700, and, during the lean years immediately following, the income was most welcome. Nine years passed before the building was turned back to The Institute and the groaning floors of The Octagon could have a well-earned rest.

The removal of the wooden fence which had marked the garden boundary of the Government's lease, made desirable, or even necessary, landscaping of the stable-yard area with its incomplete brick enclosure and the unkempt lawn and boxwood within the perimeter of buildings and garden wall. Convention authority to use Reserve Fund money was given for the design and building of the enclosed garden space as a memorial to Institute members who had given their lives in this country's search for an enduring peace. Lee Lawrie was commissioned to design a stele of granite to record that purpose, and Miss Cary Milholland designed the two-level garden which is now a major element in the composition embracing the Octagon mansion, the Administration Building, and the stable and its yard—since become the Institute's Library and its terrace. In the pros-

perous years of rapidly increasing membership it had become clear that The Institute, as beneficiary of the architectural libraries of Richard Morris Hunt, Arnold W. Brunner, Guy Kirkham, Donn Barker, Frank R. Baldwin and others, had a responsibility that could no longer be met by storing these books in a leaky-roof stable. Again the accumulating reserves permitted the design by William Dewey Foster of a fireproof and air-conditioned library with its stacks, the original old brick stable walls forming its enclosure. It is not only a Washington Library of American Architecture, it is also fitted for service of the whole membership.

The Reserve Fund, accumulating each year's surplus above the cost of operations, came to the aid of long-postponed replacement of the disintegrating stone trim of The Octagon; and to the structural reinforcement of its floors and stairs; to the banishment of a coal-fired boiler from its heating system by bringing steam underground from the Administration Building's boiler; and to the protection of

the building's contents by electrical systems.

With the expected increase in the number of gifts by chapters and individuals for memorial purposes, a custom started long ago and halted during the period of The Octagon's service as office quarters, is being reactivated. The family of the late John Walter Cross, FAIA, has furnished the dining - room with authentic late - eighteenth - century pieces, not as a museum room, but rather one to be used for entertaining Institute special guests or officials of our own or foreign governments' representatives. The drawing-room, hall and Treaty Room offer similar opportunities for completion of their furnishing, and with the two large upstairs galleries, offering to the public a succession of exhibitions on some phase of architecture and the allied arts, the old mansion is taking over an increasing share of responsibility in the functions of The Institute's national headquarters.

# VII INSTITUTE DUES

Many subjects have held the attention of The Institute for limited periods—a day, or even for years. One topic has continuously held a place for one hundred years—and is

likely to concern our great-grandchildren as well.

In spite of the far greater value of money at the time—a meeting of fourteen members just after the shock of the Civil War—it was proposed to raise the dues (then \$20 for Fellows, \$10 for Associates) to the \$50 which it has taken a century to reach. Instead, by 1875 the Fellows' dues had been reduced to \$15, Associates \$7.50.

Money was hard to come by, and particularly by the treasurer. By 1890 he reported that dues collected in the last fiscal year amounted to \$2,008, of which \$1,702 was from dues of '88 and '89, with \$107.50 from years even more

distantly past.

In 1894 the President, with tongue in cheek, told the Convention that there were a large number of gentlemen present who were unsure as to whether they had paid their dues or not. To their aid would now come a reading of the

complete list of delinquents.

By the turn of the century the question of dual membership in chapter and Institute brought the question: If a chapter member were suspended for non-payment of dues, did that fact imply resignation from the Institute? Finances, and particularly the meager return from dues, continued to plague The Institute. President Gilbert advised the Convention of 1909 that both initiation fees and dues should be increased and that fifteen percent of the income should be set aside for a rainy day. By the first of 1911 the Bylaws provided that incoming members should pay an initiation fee, as it was then called, of \$25, with annual dues of \$15

#### Institute Dues

for Associates, \$20 for Fellows. The financial stress of The Institute had brought in the past year private contributions of \$4,000. Fellows who were not members of chapters were considered belonging to a mystical Chapter-at-large, but the Board threatened to deny them recognition if they did not set about forming new chapters where there were enough

such Fellows living near enough together.

The dues increase brought some relief, for by 1911 the Reserve Fund contained \$1,621, and bills inherited from the last two years, aggregating \$2,600, had been paid. It had been feared that the increase in dues would bring a flock of resignations—a fear that has been voiced on every occasion since then when a raise in dues was discussed. Two years' experience showed no resignations resulting, and a normal yearly increase in membership.

Then, along came World War I, with a number of members dropped for non-payment of dues: 2 in 1914, 17 in 1915, 29 in 1916, 24 in 1917. The Institute had remitted the 1918 dues of members in war service, a loss of \$1,405

in its income.

Due perhaps to the war experience, perhaps to the microscopic growth of human intelligence, realization took form that the long existing differentiation between Associates and Fellows was outmoded. The two classes had at first been Professional Members and Associates — the latter class really probationers. Fellows had always paid higher dues. In 1919 the amended Bylaws made the dues \$20 for Member or Fellow. Since Fellowship was now regarded as a recognition of honor for accomplishment it was rather incongruous to honor a member and in the same gesture charge him higher dues. The initiation fee, having been increased and then reduced in the war years, was restored to \$25.

Two years later there was some recognition of an age differential, members under 32 paying half dues, and probably

as part of the same reasoning, the initiation fee was lowered from \$25 to \$5. Perhaps as a result the Treasurer's report for 1921 showed an unprecedented state of affairs—the total receipts of \$52,900 exceeding the expenditures by \$9,468, the increase in receipts from dues being forty percent. Immediately, of course, there arose the cry that dues should be reduced. The Treasurer's rebuttal pointed out that a member's dues were now practically half of what they were a few years ago. Not only were they reduced, from the treasury's viewpoint, by the amount taken out for Journal subscriptions, but costs of everything had risen out of proportion to income, and the Treasurer displayed a tabular comparison of the years 1911 to 1921. In 1911, total receipts, \$18,455; total expenditures, \$14,187. In 1921, total receipts, \$52,922; total expenditures, \$43,454.

The roller-coaster nature of the dues situation over any period of years is highlighted by the comparison between the Treasurer's report of June, 1922, which exulted in a surplus of over \$9,000, and his report of May, 1923 in which he bewailed the fact that the members were \$25,000 in arrears. Apparently the Institute treasury was inherently

incapable of keeping to an even keel.

And then came the first sign of a new basis for the dues structure. The Washington State Chapter suggested that The Institute approve a new amendment to that Chapter's bylaws which should provide that the annual dues of the Chapter members and associates be an amount equal to the sum reached by adding one dollar for each \$10,000 of the cost of building the designs turned out during the year. The members not acting as principals were to pay a nominal minimum. The request was granted, and since that change—or a modification of it—went into effect, the eyes of many chapters have been directed with some envy at the Washington State Chapter's ability to finance expanded fields of com-

mittee work and to do great things for which, under the old dues structure, it had never been able to find the money.

Returning to the non-shock-absorbing character of the Institute's dues system, just preceding the 1929 Panic, let us look at the sad news in the Treasurer's report to the 1930 Convention: For 1926, with the dues then \$25, there were 391 members in default, owing \$13,302; in 1927, 404 members, owing \$13,107; in 1928, 369 members, owing The Institute \$11,509; in 1929, 310 members, owing \$11,563. What was owed their brokers at this time is not recorded. Disturbing also was the fact that in three years The Institute had had to admit 575 new members to secure a net increase of 205—bringing in 18% in order to attain a permanent increase of 6% in dues-paying members.

By December 31, 1933, when dues had been reduced approximately two-thirds, the total dues delinquent for the years 1930, '31, '32 and '33 added up to the tidy sum of \$77,948, owed by 1663 members. For the gray hairs, or lack of hair, characterizing Institute treasurers, there is no

need to seek further.

The situation called for a bargain-counter solution, and it got it. The Board offered delinquents a clean slate if they could scrape up \$25 for the three years. A member who had paid any amount less than \$25, or none at all, could pay the difference, and all would be forgiven. In 1934 dues were to be \$15. Even at these bargain rates, the score on December 31, 1934 was: 361 members owed \$7,107 for 1931, '32 and '33, and the total arrears was \$20,676. The number of members who paid their tabs up to date and then resigned while the resigning was good was 34. In 1936 (dues then \$20) after two or three years in which the rules were not enforced, The Institute faced the necessity of cleaning house. A block of the members totalling 1,022, owing \$31,659, were given final warning. Within forty-five

days 447 of these had paid up; 195 paid cash installments and gave notes for the balance; 359 permitted their memberships to lapse. This shrank the membership to 2742. By December 31, 1937 there had been no marked change for the better, and 95 more members were dropped, owing The Institute \$4,419.

In 1941, under the cloud of war, the impulse was to remit dues of all men serving in the armed forces. It was realized, however, that the member who went in with an officer's commission was probably earning as much or more than the practitioner left behind with little or nothing in the way of office practice, so the remission of dues was voted for men below the officer grade, to apply to a period ending six months after return to civil life. For those who kept the home fires burning the dues in 1940 were \$20, but the Board had permission of the Convention to make much easier the entry of new members, the newcomers' first-year dues being \$5 (plus the admission fee of \$5), with an increase of \$5 per year until the regular dues were reached. State associations paid the equivalent of one dollar for each of their dues-paying members, but with a minimum of \$10.

To supplement the dues income The Institute solicited contributions to a "war chest" for additional activities that seemed essential to keep in touch with the kaleidoscopic Washington scene. As of May 23, 1943, the amount subscribed was \$31,753, approximately half of which was contributed by those firms directly participating in the defense

program.

The need for greater income was apparent to all. Beginning with January, 1946 the dues were raised to \$25; in 1949 the Board was authorized to raise dues, with a maximum of \$50—realizing after nearly a century the proposal first expressed just after the Civil War. This sanction of the Convention, however, applied only to those members

with net incomes of \$5,000 or more. The maximum of \$50 was not at once met, the 1950 dues being set at \$40, or \$25 for those whose earnings were less than \$5,000. It was the shot in the arm The Institute needed, apparently, for the Treasurer reported that the increase of income during the fiscal year 1950 over 1949 was 38%, with a powerful assist in the gross sale of documents—a 55% jump.

But that little police action in Korea brought up once more the thought of waiving dues for members in the armed services. This time, instead of cutting off the dues, the Board decided to make a flat rate of \$10 per year which would just about cover the expense of carrying the name on the

rolls.

Whether you have money in the treasury or not, there is always coming along a good cause that costs money. This time it was public relations—a state of mind which had only recently found voice. To finance a program the Convention of 1952 recommended that for a period of three years the dues be raised from \$40 to \$50 and the additional funds thus obtained be used solely for public relations. The Treasurer estimated that this increase would bring \$39,000 in 1953; \$44,800 in 1954; and \$51,000 in 1955.

Even though the profession seemed to be riding a wave of prosperity, with building records frequently setting new high records, 1952 saw 68 members dropped, in default of \$4,273, and 146 members suspended, owing The Institute \$4,648. In 1953, 51 were dropped, owing \$3,530, and 151

suspended until they could dig up \$5,924.

The Institute was riding the roller coaster again, for in 1954 the prosperity was sufficiently marked to have the Convention change the breaking point for the change in dues, from the \$5,000 net income to \$6,000; but in 1956 this differentiation was eliminated entirely, everybody paying full dues being considered able to pay the \$50. In 1956, too,

the Convention thought it was being too easy on new members, and, beginning with 1957, made them climb the hill to the regular dues rate in two years instead of the four that had been permitted; so that a new member pays \$10, \$30, and \$50 respectively in his first three years, and still the \$10 admission fee. Institute dues seem to be getting more and more like government taxes: the higher they get, the more demand for government services, and the more services the more taxes.

# VIII INSTITUTE PUBLICATIONS

T IS A CURIOUS ANOMALY that when the subject of publications is mentioned to an Institute member his thoughts usually go to the periodicals, whereas the publication of documents has always been the backbone of the organization's earned income. From an entry of 1890, showing a royalty of \$72.84 on the sale of contract blanks, down to the 1956 total of about \$35,000 received from the sale of documents, the record has proven the wisdom of The Institute's preparation, copyrighting, and progressive improvement over the years of its contractual and informative documents.

Away back in 1888 The Institute joined with the National Association of Builders in sponsoring a "Uniform Contract," which for a quarter century was the accepted form

for building construction.

After considerable study, The Institute published in 1911 the first edition of the Standard Documents. Four years later a second edition was published as a result of study by a Committee on Contract Documents of which Frank Miles Day was chairman. This Committee held extended conferences with representatives of the Contractors. Mr. William B. King, an attorney of Washington, was spokesman for the Contractors, while William Stanley Parker strongly reinforced Chairman Day in the presentation of the architect's and owner's viewpoints. As a result, the third edition appeared in 1918, a fourth in 1925, and a fifth in 1937-still in effect as The Institute's first century ends. Other forms were also developed, more recently by the Committee on Office Practice, covering the relationship of owner and architect in various phases, and these will, in like manner, keep pace with requirements. Mr. Parker, whose knowledge and

experience in this field have for several years been available to The Institute as its Consultant on Contract Documents, has written a Circular of Information, Document 276, which goes fully into the successive developments in our Standard Documents.

Also under the head of publications, if literally adopted. should be the customary reports to members, such as the membership list, the Proceedings, reports of convention activities and official rulings. Then there are the books: "The Octagon Monograph" of 1916 (financed largely by friends): the "Handbook of Architectural Practice" which was first suggested and edited by Frank Miles Day in 1918. to appear in edition after edition, until its present rewriting by Clinton H. Cowgill: "The Significance of the Fine Arts." a notable offering of the Education Committee in the early '20's, for which royalties of \$310 were later given to The Institute by Messrs. Butler, Emerson, Ittner, Nimmons and Zantzinger: the "Manual of Cost Accounting." Edwin Bergstrom's effort to teach a neglected habit; "Specification Work Sheets" by Ben H. Dver in 1949: "Standardized Accounting for Architects," 1950, a production of the Committee on Practice:

Also, not published by The Institute but under its joint sponsorship with the R. R. Bowker Company, was the "American Architects Directory," 1956, edited by George S. Koyl, FAIA. The Press of The American Institute of Architects, in addition to its costly experiment in the Journal of 1916-'28, published notable contributions to architectural

literature as will shortly appear.

But to get to the popular conception of "Publications," let us gallop gaily across the first century of The Institute's periodicals.

With the society not too firmly on its feet again after the Civil War, it was proposed at the annual meeting on Decem-

#### Institute Publications

ber 5, 1965 that, for binding to the parent group the members living at a distance, a periodical should be started. It should print at least a resume of the minutes of Board meetings, correspondence with architectural organizations abroad, notes from traveling members, brief criticisms relating to the arts, discussion of scientific problems, and "items for the general reader." Nothing more than faint rumblings were heard of the proposal until the Cincinnati Convention of 1872, when it was resolved: "That it is expedient that a periodical be issued at stated intervals by this Institute, or under its entire control, which shall exhibit the more meritorious works executed or projected on this Continent." There followed several years of argument as to whether or not the work of non-members should be considered for publication. Awaiting the submission of material, which did not come, but awaiting also the accumulation of funds, which

also did not come, the project languished.

Three years later, in 1875, The American Architect and Building News was about to be launched by James R. Osgood Co. of Boston, and under the editorial direction of W. P. P. Longfellow, a Fellow of The Institute. The Committee on Publications, which had visions of creating the society's own mouthpiece, asked the Convention to name the Osgood publication "official organ of The A.I.A." Chary of allowing editorial opinion of outsiders to be confused with those of The Institute, the Convention compromised on what it felt would be a restraining form-"The organ of The A.I.A. for publication." The new magazine, a weekly, was to cost the subscriber \$7.50 a year, or \$6 if paid in advance. By 1885 there were a rather surprising number of what, by a stretch of our imagination, could be called architectural publications, in this country: Building, Carpentry and Building, Builder and Wood-worker, Decorator and Furnisher, Sanitary Engineer, Plumbers' Trade Journal,

Hydraulic and Sanitary Plumber—these all published in New York City; Building Review, Cincinnati; Inland Architect and Builder, Sanitary News, and Building Budget in Chicago; The Builder, Holyoke, Massachusetts; American Architect and Building News, the Boston Weekly in Boston; and in San Francisco there was the California Architect and Building News.

Not in the same decade but in 1901 House & Garden was started under the editorship of Wilson Eyre, Jr., Frank Miles Day and Herbert C. Wise, all Institute stalwarts, who had faint glimmerings of the possibilities of making

an architectural magazine for the lay public.

By January, 1900, however, The Institute had gotten around to launching its first periodical, a quarterly, The American Institute of Architects Quarterly Bulletin, with the single aim of listing for the architect articles here and abroad which should appease his appetite for a continuing education. It was a modest effort, both in policy and format (7"x9½"), so that it is surprising to find in a convention resolution an expression of concern that its continuance be approved only "if in such a way as not to compete with professional journals." It carried advertising—6 pages at the start, 42 at the end, as compared with 48 pages of text, growing to 78, but the treasury report at the end of a decade showed that the cost of securing advertising income of \$3,290 was \$1,334—something over forty percent, which commission ranks with that demanded by fly-by-night solicitors for advertising in a program of a football game or band concert. A circulation of seven or eight hundred did not command much respect in the field of building materials. Secretary Glenn Brown compiled it and, before many years, was putting into its pages news of the chapters, membership elections, revisions of the Bylaws, and even halftone illustra-

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tions. The issue of October, 1912 was the last to appear, for

new ideas were crystallizing.

In 1912 the Committee on Publication really got ambitious. The Journal, Vol. 1, No. 1, was a slick-paper monthly, in the larger size of 8½" x 12". One can imagine the steam generated in the Committee members when it appeared that the editorial burden was carried by these architects alone—through the first three issues. After that launching the Committee asked and was granted permission to engage an editor—Charles Harris Whitaker.

For its first three years the magazine went only to the members who subscribed \$5 for it individually. The subscription price seems to have dropped to \$3.50 in 1917, but soon returned to \$5. Naturally, the operating dificit was considerable. Advertisements were sought, and 24 to 32

pages appeared monthly, but that was not enough.

Judged on its editorial content the Journal was a great success. A series of articles in 1916 exposed the wasteful procedure on the part of the Government in renting office space—a lot of it unsuitable for the purpose and expensive. Congress was aroused and appointed a committee to investigate. Another achievement of the Journal's was the uncovering of the pork-barrel system inherent in the Omnibus Public Building bill authorizing new post offices. The Institute was proud of its monthly, but felt growing concern about the cost. It borrowed \$5,000 to shore up the Journal's finances by paying its past-due bills, but it was only a drop in the bucket. In 1916 the operating deficit was \$1,500; in 1917, \$5,000; in 1918, \$2,500. In 1919 The Institute thought it had discovered a way out-a separate corporation for the Journal. Then in 1920 the Convention asked that, if finances permitted, the magazine be sent to all members, and the \$2.50 subscription price be taken from the individual member's dues.

Meanwhile the incorporation plans were carried through. The Press of The American Institute of Architects was formed under the laws of New York State. Fourteen shares of stock, without par value, were issued to the fourteen officers and directors of The Institute, for the nominal sum of \$700, paid by these directors as individuals. The certificates were endorsed as donations to The Institute, which thus shouldered ownership and control of the corporation. The Institute would elect, annually, nine men as directors of the Press, to have full management of the Journal and other publications entrusted to the Press, with its offices in New York City.

For capital, 350 members of The Institute subscribed for bonds in various denominations from \$25 to \$1,000, totaling \$33,000. This was in addition to the \$700 paid for stock and \$18,000 paid for bonds by The Institute's treasury. It was a demonstration of the confidence of officers and mem-

bers in the Journal project.

To justify the cost to the members, a Structural Services Department was added under the enthusiastic direction of D. Knickerbacker Boyd. Fifteen pages of it appeared in the January, 1917 issue and by March it had dwindled to six pages. Bare technical facts, it appears, did not mix well with the esthetic, historical and philosophical content which had built the Journal's personality.

The Press also went in for architectural book publishing: among the titles, Louis Sullivan's "Autobiography of an Idea" and "System of Ornament"; "Bertram Grosvenor Goodhue, Architect and Master of Many Arts"; "Manhattan the Magical Island"; "The Sculpture of the Nebraska Capitol"; "Old Bridges of France"; "The Octagon Library of Early American Architecture, Vol. 1, Charleston"; "Arnold W. Brunner and His Work"—all of these books

rate as publishing achievements, works that any book publisher would have been proud to have bear his imprint.

But the financial picture did not brighten. In 1921 The Institute paid the Press \$4,964 from members' dues; in 1922 the budget provided \$6,000. In 1925 the Treasurer recommended an increase of the Institute's payment from the \$25

dues to \$5 per member.

A difficulty of another kind developed in 1926. The Institute had formed a Scientific Research Department, its main purpose being to cooperate with other branches of the building industry. The Press management complained to the Board that this department was hampering its efforts to secure advertising in the *Journal*. It seems to have been the straw that broke the camel's back. In its 60th Convention of 1926 The Institute resolved:

1) To eliminate advertising in the Journal.

 To limit the cost of Journal operation to the amount allocated from dues.

 To move the Journal from New York to The Octagon.

4) To sell the Press to some new owner—a vain hope. Past-President Waid, who had been an enthusiastic champion of the *Journal* project, said to the Convention of May, 1928:

"As a matter of fact, for a series of years the financial condition of the Journal is steadily going downhill. Each year there seems to be some new reason given why finances were not satisfactory, and promises are made for the coming year. You know the story of how the working capital was raised, and that the \$50,000 has gradually disappeared—and more with it. The Journal did keep on going downhill until it was bankrupt. Perhaps it should have been permitted to go through bankruptcy as a proper business procedure. It was not permitted to do so, and the directors of The

Institute have felt honor-bound to take over the Journal as an obligation of the profession . . ."

More of the sad story of the Journal is told in Chapter

XI.

The Board meeting of December, 1928 drew up the final obsequies. The Secretary was instructed to discontinue the publication of the *Journal* and to issue to members a monthly bulletin under the title of *The Octagon*.

Without pretense of being other than a means of communication between headquarters and the membership, The Octagon carried all formal notices of meetings, transactions, bylaw changes, convention actions, new members elected. and the like. Occasionally a member felt moved to contribute an article or perhaps merely a letter to its pages. Some of the deathless prose of Hubert Ripley, Louis LaBeaume, and others among the articulate of the profession, is printed in the letterhead-size periodical which served The Institute for fifteen years. Secretaries Frank C. Baldwin and Charles T. Ingham in turn carried the official responsibility, but upon the dependable shoulders of Edward Crawford Kemper, Executive Secretary, fell the load of producing The Octagon through all those years. When there was little to report to the members, the pages were few; when there was special need. The Octagon became a book, as for instance when it doubled as a Membership List (Annuary) or as a revised version of the Bylaws. In good times and bad The Octagon did what was requested of it, and did it in quiet dignity—a job well done.

The Institute, nevertheless, as this chronicle may have implied, likes to try something new. It could hardly be expected of an assembly of architects that any course which did not favor experiment and change would be in character. Committees were appointed from time to time, to investigate

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the possibilities of periodical publishing. Could The Institute have a magazine of its own which would bring all things to satisfy all men? Loomis Harmon, FAIA, as chairman of a committee in February, 1940 brought in a scholarly report which outlined the possibilities and also the difficulties. Again, in 1943, Edgar I. Williams, FAIA, chairman of another Board committee, was charged with the task of bringing in a proposal, with costs, policy and format, of a successor to The Octagon. The result, another Journal of The A.I.A., modest in format to conform to the 1944-45 War restrictions on paper, and attempting to cover editorially a field neglected by the commercial periodicals. Acceptance of the idea by the Board in December, 1943 brought the publication of Vol. 1, No. 1 dated January, 1944 under the editorship of the writer. Its story is familiar enough to the present membership to need no telling. Keeping firmly in mind, however, the financial debacle of the former monthly of like title, the Journal was held strictly in its circumscribed path, carrying a limited amount of advertising that paid for its distribution to the growing membership without any levy upon dues. It ends its life of thirteen years without having cost The Institute anything-in fact having earned enough above the costs of operation to bring about \$50,000 to the aid of other services rendered by The Institute to its membership.

In their determination not to encumber the little Journal with the sort of official announcements and miscellany formerly carried by The Octagon, the Board launched a new bimonthly in 1948, called appropriately The Bulletin of The A.I.A. Meanwhile The Institute had been expanding. Its new Department of Education and Research; its newer Department of Public and Professional Relations; its sponsorship of Modular Measure—all these activities needed

means of disseminating their information to the members. The Bulletin expanded to fill the need of a factual and technical organ, with its punched and perforated letter-size pages facilitating removal and filing by the recipient. The Board stated and restated the fact that Journal and Bulletin complemented each other and were to be regarded as two

parts of a single purpose.

The time element soon grew to be a formidable problem. Information could be of greatest use to the member if gotten to him while hot off the griddle. More often it became the subject of a special letter—or two letters, or three—instead of awaiting publication in *The Bulletin*. And so came into being another periodical, the *Memo*, nominally a biweekly, but free to adapt its mailing date to the news of the moment. Here was to be contained the spot news that should be read by the members while it still was news. Under the editorship, first, of Jane Crane, then of Mrs. Polly Shackleton, the news-letter *Memo* has become the indispensable close link between member and headquarters.

Still another report of a committee on publications was embodied in the comprehensive findings of a Committee on Organization, reported in June, 1954. One of the recommendations was that the Journal and Bulletin be combined in the Bulletin size; "that additional advertising be sought; that more of the current work of members be published, as well as articles, biographies, results of research, excerpts from committee meetings and panel discussions of general interest, reference list guides, developments in specification writing, standards established by building material and professional associations, new developments in code and zoning requirements, technical information, testing procedures and all data of use to the practising architect and his employees, excepting spot news and current reports of a

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somewhat confidential nature to be appropriately included in the News Letter." A rather large order.

The Committee also advised the engagement of a Director of Publications who should be Editor of the combined magazines and coordinator of all Institute publications including the documents. This rather formidable task was entrusted July 1, 1956 to Mr. Joseph Watterson, AIA, recently practising on Long Island, and the first issue of the combination is to appear in May, 1957, simultaneously with this look back over the road we have traveled.

# IX COMPETITIONS AND ETHICS

 $\mathbf{F}_{ ext{ROM THE VIEWPOINT}}$  of a century afterward, it is difficult for us to accept the fact that the whole question of professional ethics in The Institute's early days centered about competitions. We have become so accustomed to the minor role played by the competition in our architectural practice of today that it is hard to believe that the competition idea in the days of The Institute's early youth was perhaps the most disturbing factor in the relations of architect to architect and architect to potential client. After the rebirth of our professional society following the purgatory of the Civil War years, architects in this country were expected to compete for commissions without remuneration. It was taken for granted by the public that architectural service—if indeed it could be so dignified by the term-was a commodity to be bought and sold in the market place on the same basis as meat or clothing or a piece of land. Remember that there were no fixed prices, no firmly established standards of values. A man went out to buy what he needed on a catchas-catch-can basis, prepared to use every wile he could devise to get the better of the man who had something to sell.

Even if the buyer had a vague impression that there might be some sort of difference between the methods of the merchant and the professional man, he probably shared the almost universal belief that he, or at most his laymen contemporaries—were fully capable of judging whether or not the seller's offering was worth the price. Thus, in a competitive offering of drawings, these could best be evaluated by himself or a jury of laymen—so he thought, certainly not by a jury of architects. In this sort of an environment it must have sounded like the opening gun of a revolution when the New York Chapter refused in a body to enter the

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announced competition for the City's new post office. In fact so much heat had been generated by the discussion in the Chapter of the public's unreasonableness that a number were in favor of the architects going still farther and declaring it unprofessional to make drawings of any kind without remuneration. It was a voice crying for a far-off ideal, but of such are the foundations of ethical standards

laid. Thus spoke President Upjohn:

"It is not my purpose, in a general address of this nature, made in a corporate capacity, to give an 'ex cathedra' utterance to individual opinions, or to anticipate the results of individual reflection and judgment on the part of others; but I feel as if I should not fully discharge my duty to my younger professional brethren, if, after my extensive opportunities and long experience, I should omit all allusion to a subject, the effects of the facts of which have, according to my observation, produced much evil, and only evil, to the profession. I allude to competition—general competition—a sorry subject for architects. It burns the fingers of those who meddle with it; it is a chronic infatuation, an 'ignis fatuus,' a Will-o'-the-Wisp."

As President Post pointed out to the Detroit Convention of 1897 in this paraphrased version of his remarks: The architects of the United States gave promise of being an honor to the nation. The work was rarely bad, often good, such as the Capitol and the Treasury Building. But with their completion all—or practically all—art in Government architecture seems to have died. At their completion the office of the Supervising Architect of the Treasury Department was created. Judging by the results and from the words of several able men who have filled this office, to the effect that they have been powerless for good, the system is radically bad. All honor to Secretary Gage who has deter-

mined that the buildings erected by his Department—the great builder for the Government—shall fairly represent the art of the country, if this can be accomplished by producing designs in each case by limited competition and by causing the best design to be selected by a jury composed

largely of carefully selected architects.

It may seem inconsistent that The Institute, while shunning the competition idea in general, yet threw the weight of its influence into the proposal that the Government should hold competitions for the design of its public buildings. The Institute is given much of the credit for the Tarsney Act of 1896 authorizing the Secretary of the Treasury to secure designs for Government buildings by competition among the best architectural talent that the profession could offer.

As Secretary Gage pointed out to a small gathering of AIA officers and directors in New York, the Tarsney Act had serious faults, among them no funds for the remuneration of competitors or juries. The Secretary would try to have the Act amended to reimburse the competitors; meanwhile, the drawings required might be kept very simple, and from other appropriations he might arrange to pay traveling expenses. The commission provided the winner was five percent up to a building cost of \$500,000; less than that for buildings of greater cost. He hoped the profession would bear with the present handicaps and help him to produce better public buildings.

The Institute's cooperation was immediately pledged. President Post nominated twenty-one firms from which list the competitors of the first three competitions might be selected. The designs to be chosen were those for a federal building at Norfolk, Virginia, one at Camden, New Jersey, and an immigrant station on Ellis Island, New York. The Institute offered the services of its directors and some other prominent architects in the formation of the juries needed.

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Undoubtedly the Tarsney Act, when finally put into execution, was a great improvement upon the loose relationship between Government and the architectural profession existing in the years immediately preceding. The opponents of the measure, however, took the view that the procedure was too expensive and did not assure the best results. They

succeeded in having the Act repealed in 1912.

There has persisted among the membership, in spite of the increasing strictness of our codes, an undiminished reluctance to bring charges of unprofessional conduct against a fellow practitioner. In 1906 the 40th Convention thought it had found a way around the hurdle. It passed a resolution to the effect that it should be competent for the Board, its Executive Committee, any chapter, or any member to bring to the attention of the Committee on Practice any alleged infraction of the code without being deemed to have entered a formal complaint against the member or members involved.

This major problem of competitions kept bothering successive conventions in 1908 and 1909. Should the competition code be mandatory or only advisory? Within a year the Government had held a competition in which 130 architects had submitted drawings, expending, in addition to their own time and energies, about \$65,000; whereas the fees to professional advisor and prize-winners had totalled about \$5,000. Net loss to the profession, \$55,000. In spite of that fact, and a succession of similar cases throughout the years, there are always architects ready to take the gamble, in full knowledge that the cards are stacked against them.

So strong was the feeling against the waste, delay and uncertain results of selection of an architect by competition that, when the allocation of individual designs for elements of the World's Columbian Exposition presented a major opportunity, Daniel Burnham, as Chief of Construction,

summed up the alternatives as follows:

"Several methods of procedure suggest themselves: First the selection of one man to whom the designing of the entire work should be entrusted; second, competition made free to the whole architectural profession; third, competition among

a selected few; fourth, direct selection."

He dismissed the first alternative on the grounds of shortness of time and the loss of the benefits of cooperation in a diversity of talent. The second alternative would also waste precious time and bring a mass of irrelevant material which would demand extended labor to bring into coherence: probably such a heterogeneous competition would fail to attract the best men. The third alternative would present fewer embarrassments, but the time element was against it, and it seemed most unlikely that the result would be rewarding, coming as it would from a necessarily partial acquaintance with the subject. Far better than any of these methods seemed to be the fourth: Select a number of architects. choosing each man for work parallel with his best achievements: these architects to meet in conference, become master of all the elements to be solved, and agree upon some general scheme of procedure; the preliminary studies compared and freely discussed in a subsequent conference. This in brief was the plan agreed upon for the design of Chicago's Fair of 1893. It is hard to imagine a more unified and generally satisfactory result arising from any other of the alternative procedures, although Goodhue's design for the San Diego Fair might prove otherwise.

As to the code of ethics, aside from the subject of competitions, perhaps it would be best, proposed some members, to have the chapters write their own codes, submitting these to the Board for criticism and as an aid in preparing a national code. There was apparently no great amount of help forthcoming from the chapters, but in December, 1909 The Institute did get around to agreement upon a "Circular of Advice

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Relative to Principles of Professional Practice and The Canons of Ethics." It was a rather wordy document, particularly in duplication between the circular and the canons. First came a sort of preamble:

"No set of rules can be framed which will particularize all the duties of the architect in his various relations to his clients, to contractors, to his professional brethren and to the public. The following principles should, however, govern the conduct of members of the profession and should serve as a guide in circumstances other than those enumerated."

Then followed nineteen sections which might be passed over for our purpose here as the canons that follow are more

specific:

"It is improper to: 1) engage in building; 2) guarantee an estimate; 3) accept payment from anyone other than client; 4) to pay for advertising; 5) to take any part in a competition not approved by The A.I.A.; 6) to attempt otherwise than as a competitor to secure work for which a competition is being held; 7) to attempt to influence the award of a competition; 8) to accept work for which a competition has been held, after having served as advisor or in preparing program; 9) to injure falsely or maliciously the reputation of a fellow practitioner; 10) to undertake work in which there is an unsettled claim; 11) to attempt to supplant another architect already engaged; 12) to compete on the basis of charges.

The passage of three years in which this document was tried out, brought very minor changes. The 1912 version elaborated Section 14 by providing also that the professional advisor should not continue after it has been determined that the program cannot be drawn to receive Institute approval. The revision added to the same Section a paragraph citing the case of an architect authorized to submit sketches: no other architect should submit sketches for the same project

until the owner has taken definite action on the first submission, "since for the second architect a competition is thus established." These revisions brought changes to correspond in Canons 5 and 11, the latter having added to it, "e. g. by submitting sketches for a project for which another architect has been authorized to submit sketches."

The discussion on the Convention floor was a heated one. If an owner wanted to build a house and wanted three suggested schemes from three architects he respected, they could keep within Institute ethics if he had the three men, one at a time, submit sketches and be paid off; but the Institute code would be violated if he had the three men submit their sketches without discharging them in succession. In other words, he could drive three architects tandem but not abreast. Morally it didn't seem to make sense. Of course he could have a competition, but that would prevent his talking with the competitors, and he would have to take what a jury decided. After the temperature had become nearer normal no amendment seemed to be required, since the owner could drive his team abreast if he were willing to pay the scheduled rate for preliminary sketches of an abandoned project.

Apparently confused by the wide range of advertising possibilities, the Convention took out Canon 4, prohibiting paid advertising, and opened wider a door that had been closed. The only other revision made in that session was to add "or decorative trades" to the Canon 10 command-

ment against engaging in building trades.

In the same year, 1918, the Convention condemned in no uncertain terms the issuance of a monograph of an architect's work with the support of advertisements.

Howard Shaw. The Institute's 1927 Gold Medalist, took

a rather dim view of canons and mandatory rules:

"If a dissatisfied owner wants to get rid of an architect,

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or an unprincipled confrere tries to get a job away from you, Canons of Ethics are not likely to help you. You will need a sawed-off shotgun. You cannot legislate a gentleman . . . I would like to have the Canons graved on old lichencovered marble. They would be very brief—about like this: 'Be a gentleman if you can, but for God's sake be an architect.'"

Away back in 1915 there was recorded a foretaste of what was to come repeatedly in the years following. The resolution directed the Board to formulate and bring before the next convention a definition of what should be considered desirable publicity and what should be condemned as undesirable advertising. Forty-two years later, we seem to be still a bit uncertain as to how one might differentiate between the two.

A significant statement, brought in by a Committee on Advertising in 1919, was approved and has remained an essential element of the architect's canon of ethics. In effect it rates as essential any publicity of the standards, aims and progress of the profession, both in general and as exemplified by individual achievement. On the other hand it deplores advertising or self-laudatory publicity procured by, or with the consent of, the person advertised, as tending to defeat its own ends as to the individual as well as to lower the dignity of the profession.

The years 1920 and 1921 mark a turning point in the whole idea of architectural competitions. In 1920 the competition for the Nebraska State Capitol was held and won by Bertram Goodhue. In 1921 there was held in two stages the competition for the National War Memorial in Kansas City, Missouri, won by H. Van Buren Magonigle. Both competition programs were written to make clear the fact that the purpose was the selection of an architect, not the

irrevocable choice of a design. Consequently the prescription of specific space allocations and limits of cost were almost neglected—these could be determined in the essential later study by the architect chosen. Although, with such a form of program, one might expect the final structures to differ widely from the competition presentation, the anomaly here is that both projects were carried out in substantial conformity with the architects' first conception. Nevertheless the point was made and emphasized in these two important competitions of nation-wide public interest that the holding of a competition should not imply the acceptance of a design necessarily made in haste and without the knowledge that would come with later more careful study. Its purpose should be the selection of an architect whose first rough drawings brought conviction to the jury that here was a man who might be welcomed into the sort of architect-client relationship necessary for the production of notable architecture.

The lesson, apparently, had been learned, for five years later, in the prosperous year of 1926, the chairman of the Committee on Competitions reported to the Convention that there were then no open competitions for state capitols or important court houses; direct selection seemed more

logical and more economical.

In 1944 and 1945 The Institute put into a circular of information on architectural competitions, the kinds, procedures, restrictions, and general advice. Three years later Document 213 was an improved version, recognizing an additional type of competition—one that did not lead up to the design and execution of a building. Since that time—1948—there has been no change in Document 213, for apparently none was needed. Yet one finds in the records of the Seattle Convention a resolution calling for The Institute to define more clearly just what constitutes an architectural competition.

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Sensitivity of The Institute to the ethical questions caused by the use of architects' portraits in advertising of materials or building services, had developed by the early 1940's.

Even though the Canons of Ethics underwent comparatively little change from the 1909 version, the Boards that have followed have been almost continuously plagued with requests from members to rule on some hypothetical question regarding the fringes of the mandatory rules. After a year or two when the answering of such questions had been delegated to Secretary Wilson, he pointed out the dangers of such policy. Quite properly the Board finally declined to have any such questions answered, since any opinion so expressed might disqualify the Board itself from sitting as a court of final resort in an appeal carried up through the recently developed judiciary procedure; the questioner might logically attempt to justify an action, for which charges had been brought against him in a regional judiciary committee. on the ground that the Board had advised the conduct he had followed. In accordance with the Board's decision the mandatory rules must speak for themselves. A member's interpretation of their meaning had better be on the safe side.

One problem of ethics has troubled The Institute within recent years, and perhaps it is not yet solved. It has to do with the use, in the advertising of manufacturers, of architects' portraits. The first specific ban against the practice brought out the argument that this placed the architect at a disadvantage compared to the contractor and others when the completion of an important building was in the news. A ruling in March, 1955 permitted the use of the portrait if the context could not be construed as an endorsement of a product, and if specifically approved by the Committee on Public Relations. Before the year was out the ruling was made tighter: approval must be had from the Executive

Director, the Secretary and the Committee on Public Relations; the use must not be for the individual architect's benefit; the size must be in good taste (whatever that is). Obviously, all these hurdles could not be jumped before an imminent closing date, and the practice might just as well have been forbidden. In May of 1956 this use of architects' portraits was ruled out, "except under special circumstances and when approved by the Board of Directors." The Board delegated power of approval to the Secretary and the Executive Director. Is this where we came in?—or went out?

In 1955 there was added to the Rules of the Board a wholly revised procedure to be followed when charges of unprofessional conduct are filed under the provisions of the Bylaws. Instead of one Judiciary Committee consisting of members of The Board, there is now a Judiciary Committee for each of the regions, and above these as a sort of higher court a National Judiciary Committee. Members of The Board are ineligible for membership on any of these judiciary committees. A charge is brought—by a member or members, a chapter or a state registration board—and heard by a Regional Judiciary Committee. The findings are then reported to the National Iudiciary Committee with recommendation for dismissal or that here has been found a prima facie case. The National Committee may then agree to dismissal of the charges; or it may decide upon a further hearing or review to guide its recommendations to be reported to the Board. In all cases referred to it, The Board must hear both sides—giving both accused and accuser an opportunity to appear. The case is presented to The Board by the Chairman of the National Committee. The Board must find the accused guilty or not guilty, and if guilty, fixes the penalty. Appeal may be made to The Board either by complainant or accused, from a decision of the National Judiciary Committee.

# X EDUCATION

From the very beginning of its life, The Institute held in the forefront of its aims the process of education—the education of the architect himself and at the same time the education of the public in the significance of architecture.

There was, of course, no school of architecture in the United States at that time, but there was no lack of ideas among the members of The Institute as to how this basic need should be met. It was suggested, among other plans, that a start might be made in the combination of a polytechnic school with an academy of art. The former might include education in civil and mechanical engineering, possibly mining, and it might provide departments of chemistry and commerce. Possibly the architectural student might enter the polytechnic school from high school, continuing his training there for two years, and then entering the academy of art for his final two years in the creative side of architecture. A sort of educational sandwich, consisting of a slice of technical knowledge and a slice of art, separated by a summer vacation.

A committee of the Trustees, including William R. Ware—a name that was to become inseparable from the progress of architectural education—had its own ideas, but it had also prudence enough to go abroad first and see what older

men had done and had learned in the doing.

Meanwhile, the architects of a century ago—like the architects of the present generation—looked down their noses with pity for the great unwashed public. The Board of Trustees was deeply concerned over the low estate of architecture in the United States, "that these works contained so large and overwhelming a majority of perverse architecture, upon which the eye of the public is constantly

resting, and towards which so large and repectable a class representing the building interest and its financial results is constantly contributing, that upon the whole a prepossession in favor of the faults in architecture is quite natural, not to say inevitable."

Or, in the shorter phraseology of today, "The poor dumb

clucks!"

Ware and his companions came back from their study of architectural schools abroad, and this country's first architectural school was started at Massachusetts Institute of Technology under Ware's direction. Its first class assembled in September, 1868 with an enrollment of four students. By 1879 it had thirty students, of whom nine or ten were enrolled for the full four-year course, the others taking a special two-year course only. In January, 1870 the first student to enter the University of Illinois' course in architecture was Nathan Clifford Ricker—afterwards a member of A.I.A.—credited, while still a student, with preparing Illinois' first definite curriculum in architecture. Cornell's department dates also from 1870; Syracuse, from 1873.

So the first four architectural schools were opened under the direction of Institute members: Professor W. R. Ware at M.I.T.; Professor Charles Babcock (son-in-law of Richard Upjohn) at Cornell; Professor N. C. Ricker at Illinois; and Professor A. L. Brockway at Syracuse. At the University of Pennsylvania the architectural department was opened under the auspices of the Philadelphia Chapter.

By 1896 there were nine American architectural schools, with a total of 273 regular students. These schools did not of themselves spring into being. Without the urging of The Institute and its individual members, formal architectural education would have been much slower in becoming established. Even before the schools, of course, and afterwards

for many years, a form of architectural training was available in office apprenticeship, and in the ateliers of men trained at the Ecole des Beaux-Arts in Paris, men who gave freely of their time and office space in an enthusiastic effort

to advance skill in the guild.

Richard Morris Hunt's atelier was probably the first of these. George B. Post, who with Henry Van Brunt and Charles Gambrill, was an élevé of Hunt's, tells of one occasion when Mr. Hunt had written on a blackboard a problem in design calling for the use of the Corinthian order. The students were to have twenty-four hours to complete the problem. Post finished his parti ahead of time and, in the hour or so remaining, started to design a Corinthian capital. Mr. Hunt, in a final tour of criticism, looked over Post's shoulder for a moment, said nothing and passed on to the next table. After a few moments he returned to look at Post's work, but said nothing and again turned away. For five or six times this was repeated, Post getting more nervous and apprehensive. Finally Mr. Hunt put his hand on Post's shoulder and said, "Youngster, do you think you know more about the Corinthian order of architecture than Vignola and the other masters?"

"No, I don't suppose I do," admitted Post.

"Then why the hell do you bother designing a Corinthian

capital?"

Pupils of Hunt, inspired by the master's love of the Classic and its derivations, measured weapons with the older and more experienced warriors on the Gothic side, and the struggle between the styles carried on its own Hundred Years War.

By the turn of the century The Institute's Committee on Education began to feel its oats. The applicants for admission to membership should really be examined as to their qualifications. The Committee's recommendation was to

have these applicants take an examination, including a problem in design such as those given for the McKim Fellowship at Columbia, the John Stewardson Memorial Scholarship at the University of Pennsylvania, and the Rotch Scholarship at Boston. Unquestionably the applicants who passed would be well worthy of admittance, and also unquestionably there

would not be enough of them.

As to the Rotch and Stewardson, both of these and many other traveling scholarships established later were memorials. The Rotch Traveling Scholarship was established by the heirs of Benjamin R. Rotch, in memory of Mr. Rotch's son Arthur, a Boston practitioner and a Fellow of The Institute. Its administration was entrusted to the Boston Society of Architects. The Philadelphia Chapter administers the John Stewardson Memorial Scholarship established by the family and friends of Walter Cope's partner in the firm of Cope & Stewardson. The New York Chapter administers the Brunner Fellowship, established by bequest of Arnold W. Brunner, FAIA. The McKim, the Schermerhorn, the Perkins-Boring—these three traveling scholarships established by New York architects are administered by Columbia University.

Under The Institute's trusteeship are the Henry Adams Fellowship, supported by the bequeathed royalties of his book; the Edward Langley Scholarships, endowed by a bequest of the distinguished architect of Scranton, Pennsylvania; the Milton B. Medary Scholarship, a tribute established by the Georgia Marble Company; the Rehmann Scholarships, bequeathed in memory of Carl F. and Marie J. Rehmann; the National Fire Underwriters Scholarship, sustained by annual gifts from their National Board. In addition there is the Delano and Aldrich Fellowship, which has an unusual and little-known history. Originally, in 1927, it was an experiment to test the feasibility of bringing a

French architectural student over here, as we send our students to France, and it was supported for the first three years by Julian Clarence Levi, FAIA. After three years Chester Aldrich, FAIA, who had served on Mr. Levi's committee, and his partner, William Adams Delano, FAIA, in celebrating the 25th year of their firm's practice, endowed the Fellowship, and it was given their name.

Not, strictly speaking, an Institute project, but starting as a personal effort of two of its presidents, there was organized the American School of Architecture in Rome. It had been an idea developed by a number of the men who had worked together so harmoniously on the Chicago Fair. The original idea was Charles F. McKim's, brought to fruition by Daniel Burnham and other friends. A preliminary endowment of \$800,000 was raised, the Villa Aurelia was leased and the School opened in 1894. By 1897 the original conception was enlarged to include painting, sculpture and, a little later, landscape architecture. The Villa Mirafiore was acquired for the expansion, and in 1909 there was bequeathed to what had now become the American Academy in Rome the Villa Aurelia, high on the Janiculum. In 1912 the School of Classical Studies was merged with the Academy. The property was soon further enriched through donations of adjacent villas and the erection of an Academy Building. Here are living quarters and studios for the twenty-four Fellows in residence, a commons room, library, dining-room and kitchen, besides the offices. In spite of its original name, the institution is not a school. Through competitions for the Rome Prize, men with the most promising capabilities in the arts are given these coveted Fellowships which enable them to pursue their advanced education in their own way, in an ideal environment and in company with their peers in other branches of the fine arts.

It is difficult to convey to the present generation of Institute members an adequate picture of what the Committee on Education meant in the earlier life of the society. It was far beyond what we of today think of as a committee. It was practically a self-perpetuating body of elder statesmen and scholars, sitting on a plane rather above that occupied by the elected officers of the moment. They were the men in whose hands rested the full responsibility for The Institute's good name as a body of gentlemen scholars, not just a body of men in the business of architecture. At least one whole evening of each convention was set aside by custom for a program of the Committee on Education. It was partly tails-and-white-tie, partly black-tie, but one hardly dared appear in anything more informal. The appearance in this august gathering of a sport jacket and a Hawaiian shirt would probably not have caused the wearer's arraignment on charges of unprofessional conduct but the consequences would have been far more momentous. The assembly was to be given its ration of Culture, and woe betide anyone who did not take it with a sophisticated smile. The mention even today of such names as William Emerson, Charles Butler, Clarence Zantzinger, James Monroe Hewlett, Grant La Farge, Louis LaBeaume, William B. Ittner, Ralph Adams Cram, conjures up memories of those evenings of learned addresses, old-school demeanor and talk of distant places and the higher pleasures of life.

It will not come as a surprise, therefore, that in 1907 the Committee on Education recommended that, prerequisite to receiving a degree in architecture the candidate should show a reasonable proficiency in Latin; also that an adequate architectural education should consist of four categories:

1) a year of preparatory study when this has not been acquired in school or college; 2) four years in a school of architecture; 3) at least one, and preferably two or three

years studying advanced design in Paris, Rome, or in Ameri-

can ateliers: 4) at least a year of travel in Europe.

A year later the Committee recommended broadening the architectural curriculum to lay more stress on the humanities and the other arts allied to architecture. Nor had the Committee given up its long-held aim of a great central graduate school of architecture for the United States, con-

trolled by The Institute.

For the year ending June 30, 1912, the U.S. Commissioner of Education reported courses of architecture offered by 32 schools. By 1956 the number had grown to 66, 51 of which were accredited. In 1915, however, The Institute voiced its dissatisfaction with the fact that too many of the schools of architecture were subordinate to other departments, such as engineering, and spokesmen appeared before the presidents of such universities to argue their case.

It was in 1915 also that the Association of Collegiate Schools of Architecture came into being—largely as a result of the heads of many schools becoming better acquainted at The Institute's Convention. At the same time The Institute created its School Medal, conferred annually through the respective deans' nominations for general excellence through-

out the course.

This chapter cannot omit mention of an educational movement which, while not primarily an Institute contribution, was carried forward largely by architects temporarily in uniform. When the troops, mostly at Le Mans, were awaiting their turns in getting transportation home from Europe in 1919, there were a number of efforts made to build up education units. A sort of elite corps in architectural education was given the name of "Sorbonne Detachment," composed of 1000 officers and 1000 enlisted men. To the members of this group was given the privilege of enrolling

at the Sorbonne, and architects could join any one of three Ecole des Beaux-Arts ateliers in Paris—those of Laloux, Gromort and Jaussely. Fifty architects seized the opportunity and after four months were given a certificate of credit. Among the number were Edmund R. Purves, Amos B. Emery, Edmund G. Krimmel, F. Raymond Leimkuehler, Thomas Hibben, Prentice Duell, and Henry

Howard, a son of John Galen Howard.

Almost over night there was built a large university in the heart of Burgundy. It lasted but a few months, but as a morale builder and activity for idle hands, feet and brains, the AEF School of Architecture was a welcome break in tedium for Army and soldiers alike. Some men were privileged to attend the School of Fontainebleau. For others, classes in architectural sketching were quickly organized. Teachers were hurriedly assembled from the troops, from civilian life in France and from America. Three roughly divided grades constituted the student body—elementary, intermediate, and advanced. The School of Architectural Design was established at Bellevue under the direction of Lloyd Warren. Among the architects assigned to teaching duties were such well-known names as Jacques Carlu, Victor Laloux (The Institute's 1922 Gold Medalist), Grosvenor Atterbury, Archibald Brown, Philip L. Small, A. Kingsley Porter, Aymar Embury, II and John Galen Howard. Among the sculptors and painters, Lorado Taft, Solon Borglum, Ernest Peixotto. Thirteen hundred men were given instruction in architecture, and there were 1700 additional applicants whose turns to embark for home preceded their educational assignments.

By 1920 The Institute felt that the time was ripe for a step from the four-year course in architecture to one of five years, and so urged the schools. The change was some years in the making, but soon became inevitable. About twenty-five years later the National Architectural Accrediting Board ruled that by 1950 it would require a five-year course for accreditation.

The Committee on Education dreamed of greater accomplishments than spreading culture over a little roomful of the membership; it would educate the public. It must have taken considerable prodding to have men like Paul Cret, Lorado Taft, H. Van Buren Magonigle, C. Howard Walker, and F. L. Olmsted write for publication "The Significance of the Fine Arts." Persuasive enthusiasm induced the Carnegie Corporation to give, repeatedly, grants of ten or fifteen thousand dollars for lectures before college groups and other organizations throughout the country. The Waid Educational Fund supported lectures of Professor Woodward and Dr. C. Howard Walker on art appreciation, Dr. Walker was reported in 1923 to have spoken three score times before students and faculties of colleges and civic bodies. Nor was this widespread effort without gain in stimulating The Institute membership to greater pride and authority.

Meanwhile the Beaux-Arts Institute of Design was forging ahead in its own efforts to supplement the training in design offered by the schools. In 1926 the system had reached a high point of activity: 1340 competitors from 68 organizations participated in the BAID competitions.

Investigation into the question of how the profession of architecture compares with other vocations in the matter of sons following in their fathers' footsteps remains in the realm of unrecorded research. We know, of course, of the three-generation Upjohn dynasty—Richard, R. M. and Hobart. Hobart Upjohn's son Everard studied architecture but chose to teach art and archeology. There is abundant evidence in firm names to show at least an appreciable trend,

but there is also evidence of a reluctance on the part of the practitioner parent to bring upon his offspring the trials and frustrations of client relationships. Walter Cook, fourteenth president of The Institute, was told by a friend that her son had declared his intention of becoming an architect. "How would you answer if your own son made such a declaration to you?"

"I'd thrash him within an inch of his life!" replied Cook.

One of the phases of architectural training that had long baffled The Institute was the beginning of the office training. From the solicitous attentions of college faculty the student abruptly found himself in the unaccustomed position of trying to earn his salt. The chances were that in time he would fit himself in a groove doing the same drafting-room chore and working just how and where the cog he was forming would fit into the complex gears of architectural practice. In 1934 The Institute—probably through its Committee on Education-came up with the "Mentor System." On graduation the student would be assigned to a sympathetic practitioner, not necessarily his employer, who would advise with him on his progress in office work and try to have him see all parts of the procedure, including time at the job to see where drawings, specifications and change orders connected with the builder and what they brought about. The idea was, and still is, a good one. Its first trial was unsuccessful because of lack of wide promotion and the Depression. The need for guidance remains. It is, within quite recent years, being met by the Architect-in-Training Program. This starts by enrolling the graduate with The A.I.A. as an architect-in-training to receive guided apprenticeship through the three years normally required before he can take the examinations for registration. The intern is given a Log Book, in which can be recorded actual work performed, and is subject

to periodic review with guidance by the advisory committee of an AIA chapter. The latter sends progress reports to the national AIA headquarters, so the intern is in no danger of being forgotten or side-tracked in his climb to the status of registered architect.

The Institute's Committee on Education has been specially blessed. In periods of depression, war and other hazards through which the architect suffers more than the average of most other professions, this Committee's work has been continuously supported by the income from educational endowments. Institute budgets may shrink with the slowing down of building, but the income from endowments keeps coming, and many of The Institute's benefactors have provided generously for its work in education.

In 1937 the estate of Edward Langley brought to The Institute \$118,696. In 1942 it became known that the gifts and bequest of Dan Everett Waid for the purpose of the Waid Educational Fund totaled \$195,079. And a more recent fund for educational aid is the bequest of Antoinette Perrett, amounting to about \$135,000, for the Rehmann

Scholarships.

In 1940, under joint action of AIA, NCARB and ACSA, there was organized the National Architectural Accrediting Board. Four years passed while this new implement was shaped to raise the standards of architectural college courses. Since then the Board has held closely to its function of making and maintaining current a list of accredited schools in the U.S.A. and its possessions. Teams consisting customarily of a teacher, one or more practitioners and a number of registration board members visit each school periodically. Their reports form a basis for the full Board's decision to grant, defer, continue or suspend accreditation. One sentence in its charter the Board keeps constantly in mind as a

guard against regimentation: "The list of accredited schools shall be issued as a list only, and no standards shall be set up or published concerning the manner in which, or concerning the basis on which, the accrediting has been or will be made."

Unquestionably the most ambitious project among the many originating in the Committee on Education, which since 1946 has been ably assisted by the Department of Education and Research under the direction of Walter A. Taylor, was the Survey of Education and Registration. It is regarded by competent judges in this field as one of the two or three best and most comprehensive (along with Law and Medicine) of the numerous surveys of professions conducted during the last decade. With substantial financial aid from the Carnegie Corporation, a commission was set up under the chairmanship of Dr. Edwin S. Burdell, President of Cooper Union. Two hefty volumes were published, "The Architect at Mid-Century" and "Conversations Across the Nation." No such comprehensive examination of the profession has ever been attempted, but among the forty-two major recommendations handed down was one bidding The A.I.A. to adopt the policy of making a decennial survey—the next one timed to permit correlation with the findings of the national census of 1960. Most of the recommendations are being followed in effective action, not only by The Institute, but also by the Association of Collegiate Schools of Architecture, the National Architectural Accrediting Board and the National Council of Architectural Registration Boards. A history of The Institute's post-century years will undoubtedly have much to report concerning the achievements resulting from the Survey of Education and Registration.

# XI FINANCIAL STRUGGLES

The use of the plural in this chapter title is open to question. Possibly, if one forgets the easy years that have closed The Institute's century, the financial concern of the membership—and particularly the Treasurer and the Board—was one continuous struggle through all the years; a flash of encouragement would be immediately eclipsed by the dark clouds of worry.

It started when The Institute was still in its swaddling clothes. The story of the dark days when the one-room headquarters had to be given up has been told in the first chapter. The life of The Institute through the Civil War period of four years resembles the life of the patient who, in spite of the doctor's reasoning that he has no business being alive, continues his quiet breathing in a coma and, like the bear emerging from his hibernation, takes up life again as if nothing had interrupted it.

Indeed, at the end of 1866 the Treasurer found himself the keeper of assets totalling \$914.97—much, I fancy, to his surprise. But in a few years came one of the rash of bank failures, and the Panic of 1873 was on. No sooner was the equilibrium restored than the failure of Grant & Ward ruined the ex-President and brought on the Panic of 1884. Two years later the Institute Treasurer was concerned over the fact that for the year ending October 1, 1886 the receipts from initiation fees, dues, penalties for delayed payments, amounted to only \$1306.35. Ten years later, with only \$302.33 in the treasury, the Convention discussed the possibility of having a national headquarters in Washington. Possibly the parent organization began to feel the uneasiness of living under the growing shadow of its oldest child; for a

time The Institute held its meetings in the New York

Chapter's quarters.

This wide discrepancy between means and ambition parallels the unquenchable desire to shoulder the huge debt of a new edifice on the part of an impecunious church congregation. The phenomenon betokens a powerful faith tinged by a faint trace of irresponsibility—the bankers, you know, take a rather dim view of church mortgages.

Glenn Brown, on the occasion of his being honored for his long service as Secretary of The Institute, told the story of the acquisition of the Octagon. Charles Follen McKim had just been elected President of The Institute. At his first meeting with Secretary Brown, McKim said, "We ought

to have a home in Washington."

"I agree with you, Mr. President," said Brown.

"Don't you think The Octagon is a pretty good place for a permanent home?"

"That has been my ambition for years."

"You go down," said McKim, "and offer them thirty thousand dollars for The Octagon and a down payment of ten thousand in cash."

"Mr. President, I have only five hundred in the treasury."

"You go and make the offer. I will see that you get the ten thousand. If I don't get it in any other way, I will give you my personal checque for it."

"So I went down and made the offer. It was accepted. The Octagon was purchased and Mr. McKim got the ten thousand in cash before the search was made on the title."

It was the beginning of a long financial struggle. Not until 1907 could President Cass Gilbert report that The Octagon bore only a \$3000 mortgage.

Meanwhile, in the years immediately following 1898, the date of purchase, the financial picture was a thorn in the side of the successive conventions. In 1901 the problem

# Financial Struggles

was thrust on a committee, with instructions to devise a scheme for the endowment of The A.I.A. by endowment insurance, by private subscriptions, or "otherwise," in a sum not less than \$30,000. That hope proved vain. In 1906 the embarrassment had increased to the point where the Convention asked the Board to assess each member \$21. The Panic of 1907 killed that way out. In 1908 the Convention instructed the Board to attempt raising an endowment fund. not only with the help of the members—that had proved unproductive—but with the help of friends of The Institute and all the organizations connected with the building industry. The hope, this time, was that an endowment of a million dollars could be achieved. To judge by the minutes of proceedings, the committee didn't even offer to report progress.

Balked in its efforts to find outside help, The Institute turned introvert and asked a committee to examine the whole picture of its own activities, with particular scrutiny of the finances. Why was it that expenses continuously increased, and the committees, required by more demands for service, were constantly hampered in their work by lack of funds? And for the first time, strange as it may seem, the budget idea was grasped. Not only were the income and outgo to be measured and kept equal, the Convention of 1909 resolved to have set aside in an emergency fund not less than fifteen percent of the annual income from initiation fees and dues. This emergency fund was to be kept safe by the provision that a two-thirds vote of the convention would be required to draw from it.

Money became scarcer than ever. At the January, 1915 meeting of the Board the members of the Executive Committee, in the face of a decision that finances would not permit a Board meeting on the West Coast, resolved to

make the trip at their own expense.

Another financial headache had been in the making since 1913, the first year of publication for the Journal (first publication of that name by The Institute.) The Institute had tried a rather strange variation from the usual publishing procedure. It had started a magazine and had it run for three years by a committee. This committee, having had its fun, asked for, and received, permission to engage an editor. An excellent magazine resulted under the editorship of Charles Harris Whitaker, but it did cost money. The venture started out as an extra which the dues would not cover. Individual subscriptions did not measure up to expectation. so The Institute set aside from each member's dues the sum of \$2.50; that was not enough so the amount was doubled. Membership growth was slow: in the decade of 1910-20 the increase did not exceed 300, and the total was only about 1500.

The publishing venture was divorced from The Institute and incorporated, with offices in New York. That was the center of advertising agency activity where the solicitation efforts of the magazine would entail less expense. But the advertising did not materialize, which in our hind-sight was not surprising, with the circulation below two thousand architects. With the uncertainty of World War I behind, the membership took a spectacular rise to above three thousand in 1930, before the Depression arrested the rise and carried it down somewhat. But the expenses seemed ever to rise. The Treasurer reported the Institute's actual expenditures as follows: 1914, \$23,800; 1915, \$21,599; 1916, \$21,482; 1917, \$24,443; 1918, \$22,457; 1919, \$33,760. For the fiscal year 1918 the deficit in operations was \$4,831.12. In a word. The Institute's expenditures increased approximately 35% while the membership slowly rose from 1200 to 1500.

The story of The Institute's first Journal is told in greater detail in Chapter VIII, but in this account of financial strug-

gles it must suffice to note that in the years 1913-26, the Press of The American Institute of Architects had drained 23.7% of the current revenues from dues and was finally liquidated at a loss of \$147,139. To clean the slate The Institute had to use all of its hardly won Emergency Fund and its increments during the next three years.

One can readily understand the gun-shy attitude of the Convention of 1919. It had provided a pocket dubbed the Emergency Fund, in which surplus funds could be put aside for a rainy day. Indeed, there was an impression current among the members that the Emergency Fund was an Endowment Fund, in spite of the provision that money could be withdrawn from it by a two-thirds vote of the Convention. In 1920, questions on the Convention floor brought out the news that the Emergency Fund had been tapped three times: to wipe out a \$3,000 mortgage on The Octagon, thus saving interest charges; to pay \$1,500 to Glenn Brown for making the drawings of The Octagon, later published in the sumptuous monograph; and the year's deficit of \$4,800, arising chiefly from the expense of the Post-War Committee and the Journal. This last amount was to be repaid in annual installments, with interest.

This pocket of The Institute's treasury being a little too easy of access, the Convention established an Endowment Fund, which cannot be touched for any current expense, nor is it subject to borrowing. It was well that this pocket was securely buttoned up, for in 1928 the Board was authorized "to disperse and use all or any part of the unappropriated funds in the Reserve Fund for the special purpose of applying the same to the payment of the indebtedness of the Press

of The American Institute of Architects."

President Robert D. Kohn, in his annual address of 1932 said:

"Unemployment among architects and draftsmen is so

great that it is difficult to keep up our courage. The immediate need has not been licked, as is evidenced by the honorable record of the Emergency Committee organized by architects throughout the country to help find work of some kind, and food for those most in need."

But the indomitable spirit of The Institute carried on, as

the concluding words of the address testify:

"Fortunes have gone, millions have disappeared, military glories are faded, civilizations have been wiped out, yet the great works of literature, of painting, sculpture and architecture remain as an everlasting indication of what is really

permanent."

The Treasurer's reports kept reflecting the current depressed business conditions. The Institute's gross income was \$26,000 less in 1931 than in 1930, of which about \$7,000 represented the lesser dues received, and twice that amount represented the decrease in the income from the sales of documents and books. So tight was the situation that the Convention altered the Bylaws to permit the Treasurer to use funds regularly reserved from dues to go into what was then called the Emergency Reserve.

In 1932 and again in 1933 the Board omitted one of its regular meetings and one meeting of the Executive Committee. Salaries of the staff, and then personnel itself, were reduced to the lowest possible point. By the fall of 1933 the staff at The Octagon had shrunk to the Executive Secretary, a book-keeper, two stenographers and a junior clerk—an organization equivalent to that which carried on the headquarters business twenty years before. Appeal was made by the Board to try to persuade chapters having some reserve funds to contribute at least a part of those to The Institute's need.

Of course, publication of the Proceedings had been omitted as an easy economy measure of 1932-34. Dues for

'34 were materially reduced and the budget cut down to the absolutely necessary activities. In 1932 and '33 publication of the Annuary was omitted, and only the generous gift of a friend made possible its publication in '34. Neither Annuary nor Proceedings appeared in '35.

By the end of 1935, when the officers and directors met in Washington, there were indications that the sun might shine again. The Convention ventured the suggestion that each of the chapters contribute a sum to The Institute's working capital equal to two dollars from each of its members. Richmond H. Shreve, on behalf of the New York Chapter, pledged a contribution of one dollar for every two dollars given by all other chapters, up to a total of \$1,000. Boston thereupon pledged \$500 in addition to its two dollars per capita. Chicago offered a substantial contribution, and the rally was on.

The succession of financial headaches, however, had not been terminated; it had merely been interrupted, for in 1941 the Treasurer called attention to the sad fact that there had been an operating loss of \$18,892 for the year 1940, as compared with a loss of \$1,496 for the preceding year. Judging from the bald record, it was not until 1943 that the Board was able to report that \$17,500 borrowed from the Emergency Loan Fund was being repaid in full, as well as

\$3,375 owed to the Waid Educational Fund.

By 1948 the Institute's membership was well along on the phenomenal rise, topping nine thousand, and its financial troubles seemed to belong wholly to the past. In 1945 the surplus available for the reserve was well over seventeen thousand dollars; in 1946, about fourteen thousand; in 1947, over nineteen thousand; and the year 1950 was reported the most successful year in The Institute's history, not only in membership and financial condition, but also in the number and value of the activities undertaken.

Contrasting with the treasury's liabilities of \$350 in October, 1858, the invested reserve funds of The Institute had, in 1951, a market value of about one and a third millions of dollars. And by the end of 1955 The Institute's total assets, including funds given to be used for special purposes, had reached the impressive total of one and a half millions, to which sum may be added another million representing, not Institute assets, but rather monies held in trust in the form of funds given to carry forward some particular work in education or research.

## XII THE FIRST 50 CONVENTIONS

THE SUPREME CONTROL of The Institute has long been the voice of the Convention. Not even the Congress of the United States speaks with such authority. Congress has two houses that must agree, and their combined wish is subject to Presidential veto. The Institute's Convention, however, is the final authority; neither member, chapter, state association, regional council, Board of Directors, nor elected officers—none of these can dispute the will of the Convention. On one or two occasions the Board has seen fit to refrain from carrying out a resolution of the Convention, but always with a convincing explanation to the next Convention why its predecessor's will was not put into effect.

This possession of supreme power was not the Convention's in the first decade of Institute history; there were no annual meetings of convention type at that time. In command were the Trustees, selected from among themselves by the little band of professional members. Not until the idea of a federation of chapters had crystallized, and the original nucleus was ready to risk a democratic system, were the founders' hands loosed from the helm. It is not surprising that this change of heart took some time. It would really have been an occasion for astonishment if the little band had more quickly put aside their distrust of any architect not bound by their own code—a code too nebulous as yet to be put into words.

In the first decade of its life, interrupted by the Civil War, The Institute held a number of annual dinners, usually on Washington's Birthday. These were social gatherings, not business meetings. Seven of them were held in New York—Delmonico's being the usual choice of dining-room. With the emergence from the state of coma which might have

Treasurer y officiated, having been ution	John W. Ritch	Ioseph C. Wells	"	Robert G. Hatfield	2	99	3	: 3	2		23	2	3	39	2	29	29	29	25	79	Oliver P. Hatfield	29	99	99	99	99
President Officers are listed with conventions at which they officiated, having been elected at the preceding convention	Richard M. Hunt	99	99	Henry Van Brunt	Emlen T. Littell	77	Charles D. Gambrill	2 2	Fred'k C. Withers	Russell Sturgis, Jr.	Peter B. Wight	1	Carl Pfeiffer	*	2	A. J. Bloor	79	29	20	Charles F. McKim	Charles D. Gambrill	Henry M. Congdon	A. J. Bloor	20	George C. Mason, Jr.	z.
President Officers are listed	Richard Upjohn		99	3	29	29	99	2 7	99	99	2	22	77	3	99	25	2	. 25	Thomas U. Walter	25	99	22	22	99	99	99
Where Held		uc	ption	Vel	A.U.C	co	ol	N	New York City		29	Philadelphia	Boston	Cincinnati	Chicago	New York City	Baltimore	Philadelphia	Boston	New York City	99	Philadelphia	Washington	Cincinnati	Providence & Newport	Albany
Date Held	1857	1859	1860	1861	1862	1863	1864	1865	1867	1868	1869	1870	1871	1872	1873	1874	1875	1876	1877	1878	1879	1880	1881	1882	1883	1884
Convention No.									-	7	20	4	S	9	1	90	0	10	11	12	13	14	15	16	17	18

99	33	10
99	A. J. Bloor	99
Richard M. Hunt	22	99
99	99	2
99	John W. Root	Samuel A. Treat
99	99	25
Edward H. Kendall	Dankmar Adler	99
10	Alfred Stone	99
Daniel H. Burnham	99	99
99	99	99
George B. Post	25	99
2	99	99
99	*	29
Henry Van Brunt	5	Glenn Brown
Robert S. Peabody		99
*		99
Charles F. McKim		99
**		99
William E. Eames		22
		99
Frank Miles Day		99
25		99
Cass Gilbert		**
79		99
Irving K. Pond		99
29		99
Walter Cook		4
29		-
R. Clipston Sturgis	D. Knickerbacker Bo	oyd John Lawrence Maura
39		25
John Lawrence Mauran	79	Dan Everett Waid
	Richard M. Hunt  "  Edward H. Kendall  Daniel H. Burnham  George B. Post  "  Henry Van Brunt Robert S. Peabody  Charles F. McKim  William E. Eames  Frank Miles Day  Cass Gilbert  Irving K. Pond  Walter Cook  Walter Cook  Walter Cook  R. Clipston Sturgis  John Lawrence Mauran	John W. Root  Alfred Stone  M. M. Root  M. M. Root  M. M

marked the end of the second attempt to organize a national architectural society, the holding of conventions—"annual meetings" they were called—began in 1867 and have continued as shown in the table herewith, with lapses only in the year 1917 of World War I and 1933 of the Depression, a year in which the Treasurer reported delinquent dues of \$40,000. Strictly speaking, the year 1944 should also be included as a lapse, even though it is recorded as the 76th Convention, and in 1945 the 77th Convention was limited to the participation of 50 delegates, representing the whole membership by a special form of delegate accrediting. Both of these efforts to bypass the travel limitation were made under the advice of the Office of Defense Transportation, then acting to aid our nation's efforts in World War II.

Plans were well nigh completed for the 76th Convention, to have been held in Indianapolis, May 3-5, 1944, when it was cancelled. Instead the members of the Board gathered in Indianapolis to qualify as delegates. There being no quorum, the Convention was not duly formed. Thereupon the annual meeting of the Board went into session, and those directors whose terms would normally have expired offered their resignations. The Board declined to accept these, ruling that these directors would continue in office until their successors should qualify at the next Convention. All would have been well but for the fact that war restrictions became even more severe and the 1945 Convention, if it could be held at all, must be redesigned in a new form.

The ruling of the Government's War Committee on Conventions refused The Institute a permit to hold the 1945 Convention in Atlantic City in April, stipulating that a convention if held should not have more than 50 delegates. A new schedule of apportionment was then worked out in which the 15 members of the Board of Directors served as delegates-at-large while 35 others could be delegated.

gates of the chapters and state associations. This worked out as one delegate for each 160 corporate members. It was suggested to the chapters that each elect as its member-delegate one of the several delegates that were to be mutually agreed upon as delegates from its regional district. The Convention was held, and if anything had been needed to emphasize the fact that this country was at war, the Atlantic City boardwalk, with its multitude of wheel-chairs bearing

amputees supplied that poignant emphasis.

After this detour to examine the occasions that interrupted one hundred years of annual meetings, it may be interesting to return to the 1st Convention, New York City, 1867. After a few movings, a fire or two and almost a century of changing responsibility, it is not surprising that the records of those early days are meager indeed. In addition to two big ledger-like volumes of handwritten minutes, a single address remains to tell us what, in part, was said at that 1st Convention, October 22 and 23, 1867. It is by Mr. Arthur Gilman, and in reciting a summary of the discouraging environment through which the little group of architects were passing, these words of his are typical of the crusading fervor that built The American Institute of Architects.

"I would have every man, woman and child in the country made to know that there is such a body as The Institute, much as they know that there is a Court of Appeals, and, my word for it, it will not be many years before our decisions will carry nearly the same weight with them in all architectural matters as the decisions of that Court do in purely legal affairs. Nobody knows enough to contradict us on our ground, if we are only united, nor could they find a leg to stand on in the way of argument if they did."

In looking back at those days when the struggles of the architect against lack of appreciation and understanding on

the part of the public seemed almost hopeless, it is refreshing to find that this fact and his low fees apparently were not allowed to hamper his activities as a trencherman. The annual banquet of the 19th Convention, October, 1885, in Nashville offered the following menu:

Blue Point oysters on half shell

Consomme a la claire Oyster soup a la Plessy

Sherry

Salmon anchovy Oyster patties Cold ox tongue Tenderloin of beef with mushrooms Potato croquettes Mayonnaise of shrimp Chicken salad

Young pig with oyster dressing

Claret Roman punch

Broiled quail on toast

Prairie grouse with current jelly Mallard duck, port wine sauce

Asparagus

Champagne

Brandy jelly Fruits Coffee

French green peas

Ornamented cakes Vanilla ice cream Candies

Assorted cakes Charlotte Russe Nuts

Those dear dead days beyond recall! Perhaps the measure of the appetite and capacity we have lost is greater than the prosperity and public appreciation we have gained.

At Chicago, 1893 there was gathered the World's Congress of Architects as well as The Institute's 29th Convention. What routine business was transacted by either or both assemblies must have been merely incidental to the fact that all had come to see the World's Columbian Exposition.

It is the almost unchallenged opinion of architectural critics and historians that the White City by the Lake was the most spectacular and reactionary setback of a century in the development of architecture in the United States. The indictment seems to incriminate every architect then prac-

#### The First 50 Conventions

tising, with the notable exception of one man-Louis Henri Sullivan. Everybody, according to the critics, was out of

step but Louis.

There cannot be even a faint hope that this feeble pen can undo the damage done a whole generation of architects and civic leaders. If it be doubted that this question has much to do with the history of The A.I.A., let it be stated at the outset that the Chicago Fair of 1893 was the work of the outstanding architects of the time, all of them members, and most of them officers, of The Institute. Let us recognize the fact that the White City was an Institute project. Burnham, Root, Hunt, Post, McKim, Vaux, Jenney, Peabody, Van Brunt designed and built it, and these leaders were The Institute. Burnham, incidentally, was also to become the first chairman of the National Commission of Fine Arts.

Overlooked or forgotten by the critics seems to be the fact that the United States in 1850-70 reached possibly the nadir of civilization's appreciation of the arts. It could not understand architectural merit; it could not create it. Faced by this fact—and the architects of that day have left abundant testimony that they knew it—and given the opportunity to make a demonstration before the world, what was the decision? To build something that might represent each individual designer's idea of what he had seen in his crystal ball? Or, the decision might have been to design wholly in the spirit of the Chicago Auditorium. Is it conceivable that either choice would have given the impact of wonder and respect for architecture that was so badly needed? As one who lived through that era and who saw and was thrilled by the spectacle, the writer thinks not.

As over against the hind-sight views of latter-day critics who maintain that the Columbian Exposition was "the secret weapon of the reactionaries," let us examine the testimony

of men of that day—men whose opinions the world respects—Elihu Root, for one, speaking in Washington, January 11, 1905:

"It was reserved for the great city of the middle West, by the example of that fair White City by the Lake, which remains with us as a dream of Ionian seas, to lead our people out of the wilderness of the commonplace to new ideas of architectural beauty and nobility. The lesson of the Chicago Exposition has gone into every city and town and hamlet of America. The architects now for the first time are beginning to have the nation with them."

Or, Augustus Saint-Gaudens, after listening in an all-day meeting of the architects with the Chicago Committee,

seized both of Burnham's hands and said:

"Look here, old fellow, do you realize that this is the greatest meeting of artists since the fifteenth century!"

Or, to have an opinion expressed twenty years after the

Fair, Paul P. Cret:

"... Its planning and monumental character, based decidedly on Neo-Classic lines, mark a turning point in the evolution of architectural taste in the United States. It has set, up to our day, the standard of public buildings, at least in their exterior design."

No, the indictment of architects for the crime of what was alleged to be a step backward cannot be made a true bill. There are obvious difficulties in attempting to indict a whole profession, or even a large body of men unanimously dedicated to the task of bringing a people out of darkness

into a realization of what architecture could be.

Succeeding conventions after '93 necessarily calmed down to a lesser impact: New York of '94 and St. Louis of '95 under the presidency of that giant personality, Daniel Burnham; a feature of the St. Louis gathering being the witnessing of a series of tests in the Washington University



AT THE CONVENTION OF 1883

The group gathered on the steps of the First Baptist Meeting House, Providence, R. I. A key is shown on the back of this page



- 1. Edward H. Kendall, New York
- 2. William G. Preston, Boston
- 3. George C. Mason, Jr., Newport, R. I.
- 4. John Moser, Anniston, Ala.
- 5. James W. McLaughlin, Cincinnati
- 6. David W. Gibbs, Toledo
- 7. Theodore M. Clark, Boston
- 8. Emlen T. Littell, New York
- 9. James Fludder, Newport, R. I.
- 10. Napolean Le Brun, New York
- 11. W. LeB. Jenney, Chicago
- 12. Thomas U. Walter, Philadelphia
- 13. C. A. Wallingford, Indianapolis
- 14. George Keller, Hartford

- 15. Henry W. Hartwell, Boston
- 16. Charles Crapsey, Cincinnati
- 17. George W. Cady, Providence
- 18. Thomas J. Gould, Providence
- 19. Warren R. Briggs, Bridgeport
- 20. Frank W. Angell, Providence
- 21. Edward I. Nickerson, Providence
- 22. Levi T. Scofield, Cleveland
- 23. Stephen C. Earle, Worcester
- 24. George H. Young, Boston
- 25. Oliver P. Hatfield, New York
- 26. Alfred Stone, Providence
- 27. H. Hudson Holly, New York
- 28. Henry A. Nisbet, Providence

#### The First 50 Conventions

laboratory recording the strength of a yellow-pine column 12" square and a large beam of the same wood. Not very exciting.

Then a return to Nashville, perhaps in the faint memory of that Lucullan banquet of eleven years before. These conventions for many years consisted largely of the reading of papers written by authoritative members, dealing with such subjects as "Acoustics," "The Rational Designing of Flitched Beams," "Influence of Steel Construction and of Plate Glass Upon the Development of Modern Style." Dankmar Adler contributed the last-named, explaining that: "I wish to maintain that the steel pillar and beam, and other contemporary contributions to the materials and processes of building construction, that the modern business building and many other so-called monstrosities are as legitimate contributions to architectural art as were, in their day when first introduced, the stone pier and lintel, the brick wall or pier, the arch, the vault, the roofed temple, the vaulted basilica, the spire, and buttressed cathedral. All that is wanting is the will and the ability to make proper use of the newly discovered agencies."

This Nashville Convention and the one immediately following at Detroit were held under the presidency of George B. Post, and so great was the members' admiration and respect for him that the Detroit Convention of 1895 voted to set aside the provision of the Bylaws making a president ineligible for re-election after two years, continuing Mr. Post as President for a third year, at the end of which he presided over the 32nd Convention in Washington.

By 1899, when the 33rd Convention gathered in Pittsburgh, the delegate seems to have reached a new plateau of importance and respect. The Convention voted that a Committee on Credentials be appointed, to examine the

credentials of delegates and alternates, to issue badges and to escort the delegates to the front rows of seats.

In December, 1900, The Institute, having acquired The Octagon, directed the House Committee to study the question of using the property for future conventions—a task that was to involve the membership in argument that rose and fell almost continuously during the next forty years, until the question was finally decided in the negative.

Reflecting, perhaps, the occasionally expressed thought that The Institute might be improved by opening its membership to men of the other fine arts, the 35th Convention, sitting in Buffalo, and impressed by the results of collaboration in the Exposition of 1901, resolved to invite one delegate from each of the National Sculpture Society, the Society of Mural Painters, American Society of Landscape Architects and the American Society of Civil Engineers. These delegates were to have all the privileges of the floor except the vote.

Observing the provisions of the Bylaws, apparently, which called for a meeting each year, but desiring to hold the Convention in the January following, a few of the delegates met at The Octagon December 15, 1904, and, "there not being a quorum," adjourned the Convention to January 11,

1905, at Hotel Arlington.

The reader may recall hearing the proposal that Institute officers be elected hereafter by letter ballot. He may even have heard the proposal more than once. Probably he may therefore be interested to learn that it was launched for the first time, so far as we know, fifty-two years ago. Then, and in its later manifestations, this form of election was found to be not in accord with the laws controlling New York corporations, of which The Institute is one. We could, of course, give up our New York charter and re-incorporate in the

#### The First 50 Conventions

District of Columbia, but the will to do so has not shown itself.

For some years prior to the 41st Convention in Chicago, the expenses of a convention were met by asking the chapters to contribute \$10 for each delegate they sent. Then the dues had been raised from \$10 to \$15 for Fellows and from \$5 to \$7 for Associate Members; but the hope that this increased income would cover expenses of the convention

proved a disappointment.

In 1910, The Institute gathered itself for a momentous decision. It would hold its Convention 'way out on the Pacific Coast. In spite of the fact that it was common practice in those days to count on special railroad rates to conventions, this was a daring move, for the great bulk of the membership lived east of Chicago. Meeting in that city, the architects and their wives were entertained by the Illinois Chapter, then embarked in a special train for the Coast. A leisurely stop-off was made in Denver, permitting an automobile ride and a banquet as guests of the Colorado Chapter. Then on west to the snowbound top of the Divide, where a welcoming delegation from the San Francisco Chapter decorated the car with spring-blooming plants, a mass of violets and carnations, and presented each of the ladies with a California bouquet. Sounds like a forerunner of the Rose Bowl celebration.

With the now traditional gesture of meeting in December and adjourning to January, the 44th Convention spent January 17-21 in San Francisco, then moved down the Coast to Palo Alto, Monterey and Santa Barbara, and on to Los Angeles for January 23-25 before returning to the effete East.

Whether it was this delightful experience, the passage of the U.S. XIX Amendment, or merely the normal growth of civilization, the Institute records show that the annual

banquet on December 14, 1911 for the first time was graced by the presence of ladies, not as spectators merely, but as an

integral part of the composition.

The broadening effect of travel seems also to be partly responsible for the participation by Institute members in the first of many travel parties. This one was a six-weeks "Greek Cruise," in the roster of which are found names familiar to most of us: Robert S. Peabody, Mr. and Mrs. D. Everett

Waid, and Mr. and Mrs. Iulian Clarence Levi.

Although Institute conventions had been held for forty years, the rules were constantly subject to revision: 1908 the requirement that all resolutions to be offered must go to a resolutions committee; 1908—the giving to ex-presidents and ex-vice-presidents attending the convention the powers and privileges of delegates; 1909—the granting to a delegate the privilege of voting proxies from his own chapter's absent delegates; 1912-all committee reports exceeding 1500 words in length had to be printed and distributed in advance, only a summary of such reports to be read at the convention by the chairmen of the committees; 1913—the Treasurer instructed to have printed for distribution to the delegates an annual budget and a report of The Institute's resources and liabilities; 1918—the Board itself to report for all committees. The last-named innovation inevitably raised the cry of "railroading," without opportunity for full discussion.

In spite of all these innovations, the Convention held firmly to the fundamentals. In April of the war year 1918, there was a feeling among the delegates that the Bylaws should again be set aside permitting the continuance in office of those whose terms were expiring. "Let's not change horses in the middle of the stream." Nevertheless, a motion to that effect was lost, and the presidency passed from Mr.

## XIII CONVENTIONS 51-89

ONE OF THE MOST POPULAR features of Institute conventions is the ceremony of recognizing the newly elected Fellows by presenting them with their certificates—usually at the annual banquet. The ceremony has seldom met with complete satisfaction on the part of either the new Fellows or the audience. One time there is too much repetition of phrase; another, too many escorts; still another, a perilous plankway to be trod behind the head table. Usually, one has heard afterwards the comment: "We ought to be able to do that better." The convention that achieves a smoothly run and dignified ceremony will deserve a rating hitherto unachieved. In 1915 it was the custom to have each nominated candidate presented to the Convention by a Fellow. Rather embarrasing if the required Convention vote failed to elect. The 1913 Convention must have been disturbed by the possibility, for it requested the Board to provide some form of ceremony in which candidates would be presented for election by an officer of the Board or by a member of his own chapter, so that, after hearing the nomination speech, the members could vote on the basis of intelligent information.

It seems curious to us of the present generation, well satisfied to have our conventions scheduled for the pleasant weather of spring—even though reminded of the heat that New York provided in 1952—that December or January were preferred for a stretch of years before 1916. It was the 1916 Convention that thought better of it, and looked ahead over the blank year 1917 to Philadelphia's 51st Convention in the spring of 1918 that might show a rift in the clouds of war.

Yet it is recorded that the 52nd Convention at Nashville

Treasurer officiated, having been	Dan Everett Waid	25	25	29	25	29	29	3	Wm. B. Ittner	25	Edwin Bergstrom	99	25	39	99	99	99	75	79	77		25	2
President Sacretary Officers are listed with conventions at which they officiated, having been elected at the preceding convention	Wm. Stanley Parker	39	99	99	99	99	75	Edwin H. Brown	**	99	Frank C. Baldwin	29	99	***	75	99	20	27	Chas. T. Ingham	29		99	99
President Officers are listed with	John Laurence Mauran	Thomas R. Kimball	9	*	Henry H. Kendall	*	Wm. B. Faville	2	D. Everett Waid	99	Milton B. Medary	99	C. Herrick Hammond	99	Robert D. Kohn	99	Ernest J. Russell	**	77	Stephen F. Voorhees		24	Charles D. Maginnis
Where Held	None held	Philadelphia	Nashville	Washington	*	Chicago	Washington	99	New York City	Washington	22	St. Louis	Washington & N. Y. C.	Washington	San Antonio	Washington	None held	Washington	Milwaukee	Old Point Comfort	& Williamsburg	Boston	New Orleans
Date Held	1917	1918	6161	1920	1921	1922	1923	1924	1925	1926	1927	1928	1929	1930	1931	1932	1933	1934	1935	1936		1937	1938
Conventio No.		51	52	53	54	55	99	57	28	88	09	19	62	63	64	65		99	29	68		69	70

Convention No.	blaH stoO	Where Held	President Officers are listed w	President Scoretary Officers are listed with conventions at which they officiated, having been	Treasurer y officiated, having been
7.1	1939	Washington	Charles D. Maginnis	Chas. T. Ingham	Edwin Bergstrom
72	1940	Louisville	Edwin Bergstrom	77	John R. Fugard
73	1941	Yosemite Valley	75	39	3
		& Los Angeles			
74	1942	Detroit	Richmond H. Shreve	25	2
75	1943	Cincinnati	2		Raymond J. Ashton
26	1944	Indianapolis	Raymond J. Ashton	Alex. C. Robinson, III	James R. Edmunds, Jr.
		(No quorum)			
77	1945	Atlantic City	2	99	99
78	1946	Miami Beach	James R. Edmunds, Jr.	99	Chas. F. Cellarius
79	1947	Grand Rapids	22		29
80	1948	Salt Lake City	Douglas Wm. Orr	99	29
100	1949	Houston	99	Clair W. Ditchy	29
22	1950	Washington	Ralph Walker	**	99
90	1951	Chicago	99	39	29
40	1952	New York City	Glenn Stanton	99	Maurice J. Sullivan
\$	1953	Seattle	2	92	*
98	1954	Boston	Clair W. Ditchy	Geo. Bain Cummings	99
87	1955	Minneapolis	99	39	Leon Chatelain, Jr.
90	1956	Los Angeles	Geo. Bain Cummings	Edward L. Wilson	77
88	1957	Washington	Leon Chatelain, Jr.	29	Raymond S. Kastendieck

differed from any convention within memory. An outsider might well have felt that he was attending a rather mournful requiem. The profession of architecture had found itself guilty of so many sins, both of commission and omission, that its members had come together in the one hope of being shriven. Just what these shortcomings were is not clear, but so strong was the feeling of guilt that the Convention voted a Post-War Committee to right its wrongs, and, by well over the two-thirds majority, authorized an appropriation of \$10,000 for its use, the funds to be borrowed from the reserve.

Although the number of delegates had steadily risen in successive conventions until they numbered 200 in 1921—bringing on parallel sessions to meet a variety of interests—and the cost of holding a convention had risen to between \$20,000 and \$25,000, yet the representation of chapters was not so full as was thought proper—only 75% of the accredited delegates were attending. A method of equalizing the delegates' expenses was tried, and though it has not always been possible to appropriate the two to four thousand dollars that might make attendance easier for the more

distant chapters, the idea has persisted.

State laws affecting corporations, especially the non-profit-making class, being not too strictly enforced, it is not surprising that by 1922 The Institute awoke to the fact that it had for some years strayed beyond the legal bounds established in its charter. That document provided for trustees, seven in number. Long since, The Institute had elected fourteen in its governing body and they were no longer called trustees. Some transgressions of law—fortunately this long series—are easily wiped off the slate by a single motion of the Convention, approving all acts of the Board of Directors or Trustees from the long-past date of the first mistake down to the present date. In an apologetic appearance before the

Court in the State of New York, Institute counsel sought and was granted the desired changes from the original cer-

tificate of incorporation dated 1857.

One would think that this experience would have directed some attention to the tangle existing in the Institute's Constitution and Bylaws. Fourteen years were to pass, however, before the rules by which The Institute functioned were scrutinized and put into order. The operation finally resulted in the amalgamation of Constitution and Bylaws in one document instead of two—the Constitution having been swallowed up in the Bylaws. This story is more fully told in Chapter II.

In May, 1923 The Institute for the first time called to its aid in convention the art of pageantry, and so successful was this 56th Convention, as designed by Howard Greenley and James Monroe Hewlett, that succeeding Boards seem

never to have had the courage to risk comparison.

All the circumstances were favorable: Washington in May, the year's Gold Medal to be given to Henry Bacon, his Lincoln Memorial and its reflecting pool as an incomparable setting. Of the indoor sessions of the Convention nothing need be said. On the evening of the annual banquet, tables were spread beneath a marquise at the east end of the reflecting pool. Royal Cortissoz having voiced the country's tribute of appreciation to Henry Bacon; newly elected Fellows having been honored; architects, sculptors, painters, landscape architects and representatives of all branches of the art of building formed in procession along both sides of the pool. In a barge bearing on its mast a great yellow sail, showing in black the seal of The Institute, and illuminated by the fire on an Altar of Inspiration, were Henry Bacon, Daniel Chester French, Jules Guerin, President Faville, and behind them three musicians from the Marine Band. All

were in colorful cloaks, such as the medieval guild members wore. As the barge moved slowly along the lagoon, drawn by ropes proudly held by architectural students from nearby colleges, the notes of Walther's Prize Song from the Meistersinger sounded from the muted trumpets of the musicians. Out of the mist enveloping the lagoon, the barge and its honor guard of guests, among whom were Institute officers past and present, chapter officials bearing banners, moved majestically towards the Lincoln Memorial, its great seated figure silhouetted against a violet-lighted background. Waiting at the foot of the white marble steps, flanked by the tripods of incense-burning braziers, and ready to bestow the greatest honor within The Institute's power to give, stood the President of the United States and the Chief Justice of the Supreme Court—the Honorable Warren Gamaliel Harding and the Honorable William Howard Taft.

But the occasion is much better described by one who

witnessed it, Charles H. Whitaker:

"... No light in the sky competed with the lighting of the Memorial and the groups of costumed figures and the gay banners of the chapters—the wonderful gay banners without which the thing could not have been done. The silence was magnificently impressive. The splendid note set by the barge and the procession grew ever more splendid up to the very culmination. The inner lighting of the Memorial itself, as well as the soft luminosity in which its outer walls were clothed, gave that exquisite pleasure that borders so closely on the realm of pain. The picture was too perfect to remain—except as a shrine in the memory of those who were fortunate enough to see it."

And as the ceremony concluded with the Marine Band playing the National Anthem, a single star shell soared from the rear of the Memorial and traced its majestic curve east-

ward in the sky, to lose itself in the mists.

Is it any wonder that this pageant has been regarded as The Institute's pageant to end all pageants!

In sharp contrast was the 57th Convention of 1924, also held in Washington. The Institute stood shocked in silent tribute to three giants who had passed from the scene: Henry Bacon, February 16, in the fifty-eighth year of his life; Louis H. Sullivan, April 14th, at the age of sixty-five; Bertram Grosvenor Goodhue, April 24th, at the age of fifty-five.

It would seem that Ralph Adams Cram was bitter and depressed in the loss of his former partner, when he spoke to the Convention on the subject of "Precedent in American

Architecture":

"There is no longer a vital, inspiring directing energy in the world that achieves its outward showing in great part through its sensitive agents, the architects and other artists. Since this is so, it is a great mistake for us to think that we are big enough in ourselves to contribute what the Zeitgeist withholds. If you want plain speech, we are not big enough men to do it. We are not great in the sense in which the master builders of Athens and Constantinople and Venice and Burgundy and Spain and the Ile de France and England and Flanders were great. We know more than they, infinitely more, except as to what things are worth knowing."

H. Van Buren Magonigle read an address on the same subject which was, in the opinion of the writer, a powerful factor in turning the profession's habits and thinking from the eclectic to the analytic, and thus to the development of a rational architecture for this country in this era.

Magonigle called his paper, "Plagiarism as a Fine Art."

One of the many pungent paragraphs was:

"If I had my way, I should substitute for certain unpopular amendments of the Constitution one forbidding the use

of books and photographs to any architect after ten years'

study of precedent and tradition in school or office."

By 1925, radio had become a new and effective tool in the field of communications, and an efficient convention committee, spark-plugged by Richmond Shreve, obtained the broadcasting by WJZ and WJY of a daily program telling of the happenings on the floor of the 58th Convention in

New York City.

The marble panel in The Institute's headquarters in which are incised the names of Gold Medal winners has puzzled many visitors who question the recording of two medals conferred in 1925. In 1924 the Gold Medal was voted to Sir Edwin Landseer Lutyens, but he was unable to come over for that Convention, so the actual presentation was planned for the following year. For 1925 the Medal was voted to Bertram Grosvenor Goodhue. After his tragic death in April Mrs. Goodhue graciously consented to receive his Medal on the same occasion as the belated presentation to Sir Edwin on April 24, 1925.

In speaking of Bertram Goodhue some years after his death, Harry Cunningham, who had worked for and with the man he called Master, said in part: "Only about six years elapsed between his joining one office as office boy and his entry into another firm—one of the most distinguished we have ever had—as partner. He said that he learned all

he knew about architecture in those six years."

The last building of Goodhue's to be completed was the National Academy of Sciences—almost within a stone's throw of The Octagon. A few days before he died, Goodhue with his close friend and collaborator, Lee Lawrie, went to look at the Academy's bronze doors. Lawrie recalls Bertram Goodhue's comment—almost his last words:

"I think the doors are very fine, but I wonder if we were not too afraid, too elaborate. Life, you know, is getting

very terrible and very complex, and art should not be that. I have a scheme in my mind for a building that will not

contain a single frill."

The Institute, in 1926 in the procedure followed at that time, determined at one convention the recipient of the Gold Medal and presented it to him at the convention following. Mr. Howard Van Doren Shaw, on his way from the South to the 1926 Convention, where he was scheduled to make an address, left the train at Baltimore and entered a hospital. This news reaching President Waid, he turned over the chair to the Vice-President and asked the privilege of making a motion. Telling the news of Mr. Shaw, he moved the resolution suggested by the Board, awarding the Gold Medal to Howard Van Doren Shaw. It was carried unanimously. That was on the morning of May 6th. On May 7th, with the Convention still in session, word came from Mrs. Shaw that her husband had died in the night—the eve of his fiftyeighth birthday. Fortunately, Mr. Shaw had been told of The Institute's action, and, weak as he was, smiled and said, "I am pleased." Those were his last words. Mrs. Shaw received the Medal at the next Convention, to be treasured by herself and the children.

In the two years following, 1927 and 1928, The Institute worked itself into a fever on the subject of collaboration. The 60th and 61st Conventions, under Milton Medary's presidency, devoted their evening sessions to symposiums under the chairmanships of C. Grant La Farge and J. Monroe Hewlett. The sculptors, mural painters, landscape architects were the guests of honor and the chief speakers. Result, as before and since after such discussions, collaboration was unanimously approved, though not much was

done about it.

In her bid for a bigger and better convention in 1929 The Institute teamed up with The Architectural League of New

York and engaged Grand Central Palace for what at that time was the largest exhibition of architecture ever undertaken in this country. Again Howard Greenley and J. Monroe Hewlett designed the setting. The Convention itself was a two-city affair, meeting in Washington for the routine sessions and coming to New York for the banquet at the Roosevelt, followed by the opening of the exhibition. Grand Central Palace had long been effective in breaking down the sales resistance of the prospective automobile purchaser; perhaps it would ease the architect's way with his clients.

Then came the Depression . . . The victory of mind over matter was not triumphant, it was tragic. After two years of it, if architects were not selling apples on street corners they were attempting practically anything and everything else. The "fall-out" from the profession will never be known in accurate measure, but it must have been large

indeed.

The 64th and 65th Conventions were held in San Antonio, 1931, and in Washington, 1932, but 1933 was a blank—no money to hold a convention, no money for the delegates to reach it even if it were held. The problem of regional directors whose terms expired in '33 was readily solved by having the regions elect their new directors and the incumbents resign. Officers continued to serve until the close of the next convention, when their successors should be elected, Ernest Russell serving the traditional second term of his presidency. Committees were instructed to continue their work during the blank year and report to the next convention.

By the spring of 1934, the membership had survived the knock-down count and was again on its toes and eager to go. President Roosevelt presented the Gold Medal to Ragnar Östberg in a ceremony in the East Room of the White House, remarking that if, as a young man, he had to do it

#### Conventions 51-89

all over, he would seriously consider the profession of architecture.

Becoming more clear every day, with all the talk of a code for every industry, and necessarily for the architects, the unification of the profession had become a necessity. A committee was working hard at agreement as to details, but there were many hurdles in the path.

Came and went the 67th Convention at Milwaukee, when one remembers only that the daily rate for a single room and bath at the Hotel Schroder was \$2.50. Then came the 68th Convention, eating and sleeping at Old Point Comfort -not to forget the 600 mint juleps of the President's Reception-with daily journeys to the unfinished restoration of Williamsburg. And still there continued the efforts to find a formula for unification of the profession into one national, all-embracing organization. Two of the convention fruits are worth mentioning: the granting by the Board to chapters of a new system by which proxies of non-attending chapter delegates could be entrusted to attending delegates of any chapter; and the somewhat belated realization that our Constitution and By-laws should be brought into conformity. Then came the delegates and members to Boston, and the atmosphere of respect for our national heritage induced the resolution—to be reaffirmed twice in later years—that The Institute register its opposition to any material alteration of the central portion of the U.S. Capitol, either in form or material.

The Boston Convention of 1937 was responsible also for electing Charles Donagh Maginnis president of The Institute. Many are the folk tales of Maginnis' mastery of the spoken word, or of his utter bafflement by Robert's Rules of Order. Richmond Shreve called Maginnis "the casual exponent of the unattainable in the art of speech."

In accepting the office, Mr. Maginnis seized the opportunity of expressing his opinion of contemporary efforts at architectural design:

"I wonder sometimes how long we can be content to live with the new austerities, but as austerities are good for the soul may it not be that this is a Lenten time for architecture, when it has chosen to shed the pomps and the vanities for a

time to sit contemplatively in its skin."

Whether the visitors to the 70th Convention came to hear more of Maginnis or to see more of New Orleans, the attendance broke all previous records excepting 1925 in New York, reaching seven hundred persons, who spent all of the spare time enjoying the never-failing charm of Vieux Carré.

Nineteen thirty-nine was notable for at least two things: for the first time in a number of years the Board was able to appropriate \$2,000 towards equalizing the delegates' expenses to the Convention; and in Baltimore was held a Regional Conference consisting of officers and members representing seven out of the ten chapters of the Middle Atlantic District. Edmund R. Purves, then a Regional Director, presided, and an activity was launched that has gained materially in acceptance and importance through the ensuing years.

The 71st Convention brought President Maginnis to Washington, where he expressed a fear that should not have

occurred to so great an orator:

"I have a perhaps morbid dread of inviting the sort of discomfiture that must have come to a famous statesman when he was accused of being intoxicated by the exhuberance of his own verbosity."

The memory of Louisville's Convention of 1940 must be chiefly of a delightful horse show in the rain and a bus ride



From a photograph colored by H. M. Bonnell

THE PAGEANT HONORING HENRY BACON
At the 1923 Convention in Washington,
May 18, described on page 145



back to town with the riders setting a new high record for

mint-julep-induced song.

And then came the 73rd, when Clair Ditchy unexpectedly presided in the absence of President Bergstrom from the final occasion of his second year — in the incomparable Ahwahnee of the Yosemite Valley from Friday, May 16, 1941 until Monday afternoon, when the assemblage left by motor to entrain at Fresno for Los Angeles. The annual banquet and Fellowship ceremony was held in that City with abundant opportunity for sightseeing within the motor

range.

In opening the 75th Convention in Cincinnati, President Shreve urged the continuation of the policy of encouraging state associations and their affiliation, and unceasing work toward the ideal of unification. "When two years ago we met at Yosemite it was in a setting unsurpassed for beauty and splendor, but under a depressing realization that not all was well with The Institute. For two years we had encountered operating deficits, a smaller figure in '39 but a staggering \$20,000 in 1940. Our reserve fund was all but exhausted; our membership had in ten years lost ten percent; we were in debt for the first time in years, and the management of Institute activities had been largely removed from the direct control of the corporate members."

But in spite of these jeremiads, the inherent vigor of The Institute was a fire not easily quenched. The Board appointed C. Iulian Oberwarth a staff member with the title of Membership Secretary, to travel the chapter circuit. In a few months he had visited 62 chapters and sown the seed which, with the unification effort finally launched in 1945, sprouted to start a membership climb which is graphically recorded on page 30, and that sharp upward turn still shows no sign of hesitating.

It is a fact worthy of note that the most significant action taken by The Institute in its first century was the putting into effect of the unification movement. It had been discussed for more than a decade and in principle had been accepted by the conventions of '42 and '43, but it fell to the lot of the greatly restricted Atlantic City Convention of 1944, with its fifty delegates, to adopt the resolution putting into effect the revised Bylaws as of April 25, 1945.

The Board had planned to hold the Convention of '47 in Bermuda. The two days on board the Monarch of Bermuda, both going down and coming back to New York, would have given time and place for all the Convention sessions, leaving two days in Bermuda for an unusually pleasant recess. Word came in December, 1946, unfortunately, that the Monarch's refitting, then under way, would keep her out of commission until November of 1947. It gave all too little time to plan instead for holding the 79th Convention in Grand Rapids. A furniture show, a convention of the Association of Lady Bowlers synchronizing with ours at the same hotel, and the home-ground appearance of Roger Allen—not necessarily in that order—are the things most clearly remembered.

We are reminded that the historian has a duty to perform as well as a memory of pleasant recollections to exercise. Very well: in 1948 the Board had appropriated \$3,500 for aid in the equalization of delegates' expenses. The Board also appropriated \$1,000 to help defray the expenses of students attending from the architectural schools within reach. But that surrounding range of snow-capped mountains, the flowing of mountain water through the clean streets of Salt Lake City, the early-morning breakfast up one of the canyons, the Starlight Roof of the hotel are

much more vivid memories to record.

And then Houston in 1949, when The Institute gave Frank Lloyd Wright the Gold Medal and heard him open his speech of acceptance with "Well, it's about time!" and close it with "That's enough, isn't it?" For the opening of the fabulous Shamrock Hotel practically all Hollywood had been brought down. The meeting of all this glamour with a herd of Texas oil barons brought an impact that numerous publicity men made every possible effort to have heard round the world. In such an environment of tumult, a political uprising manifested itself in the Institute elections. A slate was drawn up with the avowed purpose of throwing the rascals out of The Octagon and giving control back to the peepul. Politicking at Institute conventions is a strange intruder to be found in these uniformly harmonious meetings, and, after the rebuff of the election returns, will perhaps not occur soon again. Statistics? Ah ves, the total registration-delegates, members, associates and guests-1296. The Board's provision of funds for the equalization of delegates' expenses hit a new high of \$5,500, paying one-half of the round-trip transportation expenses of one delegate from each chapter. And again the \$1,000 help for the attending students from nearby schools.

The Convention of Washington, '50, Chicago, '51, with its night-club show as one feature and the interminable journey to the banquet along the Navy Pier in the rain for another; New York, '52, with its record attendance of 2,010 (exclusive of exhibitors and press) and its higher record of heat; Seattle, '53, with its memorable day in the high timber; Boston, '54, with the dinner at the Pops and a new ruling as to convention voting. Henceforth it was ordered to be either: 1) by voice vote; 2) at the discretion of the chair or upon the request of one delegate, a standing vote may be ordered; 3) by roll call, upon request of one-third of the delegates voting or as required by Bylaws; 4)

by secret ballot in any manner so required by the Bylaws. No other method of voting is to be permitted. Thus was an effective road block set against the temptation to call for a roll call vote, thus delaying sessions for at least half a day.

Minneapolis and Saint Paul will long be remembered for the spectacular icecapade in which a local skating association furnished the super-professional talent while Institute delegates, members and guests were served dinner around

the big horseshoe.

And finally Los Angeles in '56, with a Hitchcock premiere in Grumann's Theater, the City's spiderweb of freeways, and its intimate hospitality. Your Washington hosts in '57 can but hope that you will find in the Centennial Convention some things that will give you delights such as we have all enjoyed through our attendance of Institute conventions.

## XIV INTER-SOCIETY RELATIONS

N SPITE OF our more recent realization that Europe is but a few hours' hop from the United States and that many of us regard an absence from the office an easy matter to arrange, it may surprise us to learn that attending a meeting of the International Congress of Architects was far more common a half century ago than it is today. The five or six architects who take in these meetings, out of our present membership of over 11,000 were outnumbered two to one in 1900 when ten members accompanied the accredited delegates from the United States to Paris. Madrid did not look too far away to the seven who attended the meeting there in 1905, all appointed official delegates by Secretary of State Hay. In 1906 the American Committee of Patronage for the VII International Congress in London included, besides the Secretary of State, the Secretary of War, the Ambassador to great Britain and Senator Newlands, twenty-three architects, painters and sculptors and the presidents of The A.I.A., the Architectural League of America, the National Academy of Design, the National Sculpture Society and the Society of American Artists. That was merely the official delegation; in all there were forty A.I.A. members present at this meeting of nearly 1700 architects. At the VIII International Congress in Vienna six delegates attended, and George O. Totten, Jr. responded for The A.I.A. in German. By 1911 we had begun to slow down, for the Secretary of State accredited only eight members of The Institute as delegates from the United States.

The more one reads of the activities of The Institute's earlier years the more convinced one becomes of the hairy adage, "There is nothing new under the sun." Take Modular Measure for instance. When did its logic first occur to

The Institute—ten years ago? Twenty? Fifty? No, ninety years ago the Board of Trustees awoke to the possibility of having the brick-makers agree upon a uniform size of bricks. It must have seemed a fairly easy agreement to bring about, for the Board casually appointed a committee and gave it instructions to "take steps to effect the object." Evidently

the steps have been short and also far apart.

One would have supposed that the building materials manufacturers' output of advertising "literature" was only now, in 1957, reaching the crest of an engulfing wave that threatens to distract the architect's attention entirely away from the practice of architecture. Forty-five years ago the Convention of 1912 was convinced that the crest had then been reached. A committee was appointed to confer with the manufacturers with the aim of bringing about: 1) a reduction in the amount of such advertising; 2) the standardization of such advertising in card form of uniform size for filing; and 3) an agreement that complete catalogs should be sent to architects only upon their request. Vain hopes the first and third—but the second aim was the forerunner of The Institute's Standard Filing System and Alphabetical Index, which a lot of labor and tardy funds finally made possible of publication as Document 172.

The Building Products Register, a project now being explored in a pilot study, had its prototype in 1913, when The Institute adopted a Bureau of Technical Service. It had been devised by one of the Institute members for his office use in correlating facts which could be put at the disposal of the specification writer. To have succeeded then it may have needed only the means and power that The Institute can

now put behind it.

One effort in collaboration with an outside organization brought mutual benefits from the start. In October, 1914 The Institute's standing Committee on Contracts and Speci-

# Inter-Society Relations

fications met in Philadelphia with representatives of the National Association of Builders' Exchanges. As told in Chapter VIII, they drew up a revised form of the agreement and general conditions which has become, with minor revisions, the standard front matter of specifications from that day to this.

In the years of World War I, naturally, there were many phases of teamwork with other organizations. In 1918 The Institute accepted the task of initiating a national conference to which representatives of all factors in the building industry were invited. The job of meshing its gears for smooth and more effective operation was to be planned and then

quickly accomplished.

The Institute's Committee on Structural Service guided a better coordination and correlation of our own activities, and more particularly our closer cooperation with departments of the Federal Government, of the states and municipalities, and with affiliated organizations, looking to higher ideals and accomplishment in providing for the health, safety and comfort of all occupants of shelter. As an example of the extent to which this movement was carried, The Institute's Committee on Materials and Methods had a Subcommittee on Moldings, and corresponded with woodworking mills throughout the country in the effort to improve the design of stock moldings. The Institute even became rather deeply involved in union affairs as an umpire in jurisdictional disputes.

Once accustomed to the habit of collaboration with other organizations, new paths opened invitingly. A conference on Better Advertising to Architects brought the suggestion that the Board of Directors form what was called a Producers' Section of our Committee on Structural Service. Another proposal would have a Fine Arts Committee appointed by

the President, with the duty and responsibility of developing a continuous program for The Institute lest it stray too far

from its traditional path.

Standardizing building materials offered a wide field of effort, and The Institute's Scientific Research Department was quick to accept its challenge. The lumber market soon showed a rather advanced degree of standardization through the device of branding the product, but before long the smaller mills evidently thought this too much trouble and omitted branding. Even the architect's weapon of specifying only branded lumber could not control this country's enormous production; so today some lumber boasts of its family tree, some does not.

Although the Convention of 1926 was sufficiently standard-minded to vote that when any public building is authorized, a certain proportion of the money allocated for its design and erection should be set aside for decoration in the form of sculpture and painting, perhaps the slight resemblance to regimentation prevented the measure's general

adoption.

The flow of Institute experience and technical knowledge outside of its own bounds was not always an outright gift. For instance, certain services rendered through the Structural Service Department to the Producers' Council have been paid for by the Council in accordance with a contract between the two organizations that is periodically reviewed and revised. The start of this collaboration dates from about 1925 when the Producers' Council was formed as an affiliate of The Institute to facilitate the exchange of thought and means for improving the standards of the materials and services that make tangible the architect's visions. Council clubs throughout the country constitute an effective means at the Institute chapter level of helping to advance the closely interwoven aims.

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The fervor of World War II years engendered a whole flock of organizations—the Construction League, of which The Institute was one of fourteen constituent members; the Code Committee of the Construction League, Stephen F. Voorhees, Chairman; the Construction Code Authority under the same able chairman; The Institute's own Code Committee; the U.S. Housing Authority under Nathan Strauss. Like the N.R.A. and the Blue Eagle, these movements seemed no sooner launched and established at desks, than the war was over, the emergency staffs dispersed, and the desks hauled away to secondhand furniture warehouses.

After years of traveling to overseas meetings of the International Congress of Architects, the members of The Institute were to be hosts of the XV Congress in Washington. The date had been set for September 24-30, with the 71st Convention meeting synchronously. But war intervened and the Congress was called off, with some of the foreign delegates already on their way or even here. We seemed fated against acting as hosts to our confreres abroad: first we couldn't; then we thought we could, but didn't; and since then we have thought we couldn't—and didn't. The impression here that we cannot afford the expense continues; we are too poor. Other governments gladly pick up the tab for these good-neighbor events; our own Government is more frugal; it prefers saving the pennies and giving large gobs of economic aid to these other governments.

In contrast, The Institute's efforts in the domestic field have been conspicuously unfettered. The chapter on Education tells of these efforts and the funds to further them so freely offered by individual donors and the Carnegie Corporation. To The Institute's credit as a collaborator for good are its work with the ACSA and, joining with it and the National Council of Architectural Registration Boards,

the establishing of the National Architectural Accrediting Board, and the Survey of Education and Registration.

Looming large in importance among its inter-society interests are the liaison connections under the care of Technical Secretary Coe. There are more than 100 of these technical committees engaged in the formulation of material standards, test procedures and building code requirements. Separate and joint sponsorships are by the American Standards Association, the American Society for Testing Materials, the National Fire Protection Association, and the U.S. Department of Commerce through the National Bureau of Standards. There are joint committees with Producers' Council. the American Society of Civil Engineers, the National Society of Professional Engineers, the National Association of Home Builders, the Associated General Contractors of America. In 1951 The Institute took the lead in forming a Ioint Committee on the Design Professions, in which are official representatives of the civil engineers, the planners, the electrical and mechanical engineers, the landscape architects and the architects.

Probably the most effective voice of the construction industry for a time was the Subcommittee on Construction Mobilization of the U.S. Chamber of Commerce. Institute President Ralph Walker was its first—and last—chairman

in 1951-'52, for it had served its purpose.

This chapter necessarily could be little more than a list of organizational names. It must be apparent, however, if one looks at the forest rather than the trees, that in this multitudinous burden The Institute shoulders, the individual architect's inherent responsibility for the safety and good health of society in its shelter is lifted in large part from his shoulders to be even more effectively discharged by his professional society.

# XV OUTSIDE INFLUENCES

What The Institute has been and what it has done to itself is really less important than what it has done for society generally. It has required thirteen chapters to record how The Institute grew up, one short chapter to tell of our collaboration with other professional and business organizations, and now there is only this one chapter left to tell what Dr. A.I.A. has done for his patient client the public.

Even though The Institute's first meetings have been likened to those of a mutual admiration society, the New York public seemed not in the mood for having all that wisdom closeted for the benefit of its owners. The New York Legislature soon found a way of bringing it out; it passed a law making a committee of the architects responsible for reporting unsafe structures to the Superintendent of Buildings. That gentleman did not always agree with their findings, and tried ignoring them. One or two cases carried into the courts, and resulting in court orders to raze the buildings in question, soon convinced the Superintendent that these men meant what they said.

Before it had acquired sufficient membership, one would think, to be ready for the responsibility The Institute was summoned to the support of the municipal government in Boston. For the latter city, and in fact for the state of Massachusetts, the Boston Society of Architects, before it became a chapter of The Institute, drafted the original building law during 1869-71. The Society became a chapter of The A.I.A. in 1870. Twenty years later the building law was revised for Boston's more complex needs and again the City sought help—this time not from the chapter but by appointing as one of the three commissioners to draft a new law one of the chapter's most prominent members. The

Boston Society of Architects was evidently regarded as the authority in matters of civic beauty for, by a law of 1860, no statue, fountain or other work of art could be placed in public squares, parks or buildings without the approval of the president of the Boston Society, a chapter of The A.I.A. Members of the chapter were given special privileges at the Boston Public Library and the Museum of Fine Art. The Chapter was also drafted into teaching at M.I.T. by being asked to criticize the monthly projects of the students.

After the disastrous fires of Boston and Chicago, the authorities felt that, for some mysterious reason, the mansard roof was, if not actually responsible, at least contributing to the passage of fire from one building to another. The architects should know, or could find out, so a committee of three was asked to study the problem and report as to

how these mansard roofs could be made fireproof.

Whether these events over-convinced the architects of their own professional infallibility, or whether the long halted construction of the Washington Monument in the Capital was more discouraging than we can now imagine it, the action of the 10th Convention in 1876 can be made credible only by direct quotation from the Proceedings:

"Inasmuch as the original design of the Washington Monument is unworthy of the spirit of the architecture of

an enlightened and civilized people, it is

"Resolved by The American Institute of Architects,

assembled in Convention in Philadelphia:

"First, That the completion of the said Monument on the original plan, or upon the plan now proposed for the same,

is to be deprecated.

"Second, That there be a Committee of The American Institute of Architects to confer with the Commission which has been charged with the completion of the Monument, and

# Outside Influences

that the Committee be instructed to recommend that if it be completed the Commission shall, so far as in their power, further the selection of some different and suitable design to which it may be made to conform."

It needs no argument to convince the reader that one of the young Institute's real concerns was that its greatest potential client, the U.S. Government, designed and built practically all its public buildings itself, through the Supervising Architect's Office in the Treasury Department. Even though the Supervising Architect of the time, 1875, William A. Potter, happened to be an eminent member of The Institute, and even though he heartily supported The Institute's contention that public buildings should be designed by private practitioners, the Government's bureau confining its activities to programming and possibly supervision, it was not until 1897 that the Tarsney Act brought partial acceptance of The Institute's contention. More of what the Act did and what it could not do is told in the Chapter IX.

One request from the Government of the State of New York met with a rather surprising reply. The State had suggested that, in company with other experts, The Institute revise the building laws of New York City. An Institute committee considered the request and, instead of saying "Thank you for your faith in us," recommended the complete separation of The Institute from the building laws, either in authorship or administration. The architects felt that it was their function rather to assume full responsibility for the structural integrity of buildings erected from their designs and under their supervision. In their view all laws governing the erection of buildings should be abrogated, with the exception of those holding to strict accountability, under penalty of fine and imprisonment, the architects, contractors, mechanics and the owners who, assuming technical

knowledge which they did not possess, attempted building without benefit of architect. In a word, society creates experts in the several fields of its activities. Presumably these experts are chosen because they know more of their particular subject than any other members of society. Then why hedge them around with rules made by men of lesser knowledge? They have the knowledge; let society protect itself by assigning to them complete responsibility. This chronicle scarcely need inform the reader that, to date, society has

not bought the idea.

If The Institute's standing did not command society's absolute trust in technical matters, perhaps its members could broaden society's viewpoint in the realm of what at the time was called Morals. Society had first blushed, and then banished from the City the sculptured figure of Diana with which Stanford White had crowned the Madison Square Tower. After a short period of retirement Diana reappeared above the dome of the Agriculture Building in the World's Columbian Exposition. As President Kendall said in his annual address to the Convention of 1893: "Chased from New York, we still find her chaste in Chicago as in mythology."

In the realm of mathematics our society evidently has thought no more highly of architectural judgment. On at least three widely separated occasions the Institute has urged the adoption of the metric system or at least the

"decimalized foot" (instead of 1'-6", 1.5').

Meeting a more cordial reception were The Institute's suggestions in connection with the plan of Washington and the architectural treatment of its important buildings. Here at least, the judgment of the architect was more difficult to ignore. When in 1900 it was proposed to enlarge and embellish the White House, a plaster-model had been made under the direction of the Capital's Boss Bingham, possibly

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at the suggestion of Mrs. Harrison. The scheme was so obviously a desecration of James Hoban's architecture that The Institute's emphatic protest drove the model to some Washington cellar where by this time, probably, it has properly disintegrated. Instead, the task of adapting the White House to its growing needs was entrusted, in 1903, to Mc-Kim, Mead & White.

The Convention of 1900 in Washington was designed not only as the 34th annual meeting of The Institute but also as a public platform from which to sound a call to the people of Washington and the members of Congress to make our Capital more like the vision its founders had had—the most beautiful capital in the world. The plea did not go unheard. for in 1901 the Senate instructed its Committee on the District of Columbia, Senator James McMillan, chairman, to bring up plans for the development of the entire park system. Meeting with this Committee were Institute members, suggesting a committee of its own to offer aid. The suggestion was accepted, and Daniel H. Burnham and Frederick L. Olmsted were appointed, with power to add others. They named Charles F. McKim, and this trio of giant personalities marched to the victory confidently expected of them. With the sympathetic cooperation of Senator McMillan there was produced what has come down through the intervening years as the McMillan Plan of 1901 for the development of Washington-a logical descendant of the basic L'Enfant plan. Twenty-five years later, Congress passed an act creating the National Capital Park and Planning Commission (the "Park and" has since been deleted from the title) to continue the work inaugurated by the McMillan Commission.

The prestige and influence of The Institute reached in the decade of 1900-10 a plateau in its first century which,

to this historian, can best be likened, in its properly reduced scale, to the period of the Renaissance in Italy as a high point in architectural history. In both cases the human race produced a few individuals of exceptional intellectual stature, and circumstances brought these giants together to achieve great things. These achievements were so many and so varied that this chapter can do little more than list the more important ones, leaving to the scattered writings of those days a source for what may yet be gathered into a definitive history of architecture and its allied arts in this century's early years.

The Senate's evaluation of the architects' judgment in the matter of a plan for Washington is indicated by its publication as Senate Document 94, 56th Congress 2nd Session, with papers by Cass Gilbert, Paul J. Pelz and George Oakley Totten, Jr., and by its acceptance of the architects' advice to have a commission prepare plans for a park system and

location of future public buildings.

President Peabody pointed out that numerous protests by chapters, objecting to permission having been given the Pennsylvania Railroad to cross the Mall, were of no avail until The Institute focussed the country's attention upon the

whole plan of the Capital.

Burnham, when offered the commission to design the Pennsylvania Railroad Station, remonstrated with the railroad's president, Alexander J. Cassatt, arguing that the station as proposed would seriously mar the Capital's future plan. Cassatt replied that some other architect doubtless would be glad to make the plans if Burnham refused. Brought to Washington and led to the terrace of the Capitol's West front, Cassatt was given a vision of the future city in which the Mall was to be a vital element. He turned to Burnham and said, "You need not go on with the development of those plans yet." Soon after that, Burnham's

commission of giants met Cassatt in London. The railroad man said, "I have, on consideration of this whole business, come to the conclusion that the Pennsylvania Railroad is not big enough to stand in the path of the United States." Congress was persuaded to grant permission for a tunnel under Capitol Hill, so that the southern railroads could reach the site of the present Union Station—a fitting gateway to the nation's Capital. Charles Moore, long president of the National Commission of Fine Arts, expressed his amazement and delight in finding Burnham's persuasive powers strong enough not only to have the Pennsylvania Railroad relinquish its strategic position on the Mall but also to have them build Union Station as a contributing element in the legislative group dominating the Capital.

The Institute leaders were not content to confine their efforts to Washington. So that more of the public would catch the vision, and probably pass the word to their representatives in Congress, illustrated lectures were arranged in Boston, Philadelphia, St. Louis, New Orleans, Denver, Buffalo, Harisburg, Providence, Jersey City, Baltimore, Seattle, Los Angeles and Cleveland. Daniel Burnham, F. L. Olmsted, Charles Moore and Glenn Brown found new outlets for their dedicated enthusiasm on lecture platforms. In addition to its lecture, Pittsburgh was warned, through her Commissioners of Allegheny County that the proposed ad-

architectural treasures.

As evidence that it was not only the eyes of America that were watching the efforts to create a better Capital, the Royal Institute of British Architects awarded their Gold Medal to Charles Follen McKim.

dition of three stories to Henry H. Richardson's Court House constituted an act of vandalism on one of her best

The threat of reducing the Mall width from 890' to 600' in the interest of economy was met head-on. Secretary of

War Elihu Root listened to The Institute's argument and said: "When a capable expert commission has carefully considered and reported upon a measure, I believe in following their recommendations . . . I therefore beg leave to disapprove of the recommendations of the Commissioner of Public Buildings and Grounds, endorsed by the Chief of Engineers, and request that my endorsement be brought to the attention of the President of the United States," and that was that.

The Mall seemed never safe. The new building for the Department of Agriculture was staked out to encroach upon land reserved for the Mall. "A little more or less in width will not matter." It mattered enough to send Burnham's group right to President Theodore Roosevelt whose word countermanded the orders of his own Secretary of Agriculture.

Then came the Annual Dinner of 1905, which brought together what was probably the greatest number of nationally known persons ever assembled, up to that time, in America. Fortunately the published seating list remains, of which a portion follows:

President Theodore Roosevelt
James Cardinal Gibbons
The Hon. Elihu Root
The French Ambassador
Mr. Justice Harlan
Dr. Nicholas Murray Butler
Edwin H. Blashfield
The Hon. Whitelaw Reid
Alexander J. Cassatt
Senator Dryden
Daniel C. French
William Barclay Parsons

Speaker Cannon
Augustus Saint-Gaudens
J. Pierpont Morgan
Edward MacDowell
Senator Newlands
Lieut.-Gen. Chaffee
Henry Siddons Mowbray
Bishop Satterlee
Senator Cockrell
Charles Emory Smith
Brig. Gen. Albert L. Mills
Charles Dana Gibson

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Finley Peter Dunne
Thomas Nelson Page
D.C. Eng.-Comm'r Biddle
Samuel Spencer
Herbert D. Hale
Francis A. Bacon
Silas McBee
Dr. Richard Rathbun
Charles L. Freer
John La Farge

Henry James
James Knox Taylor
Charles Custis Harrison
Rollo Ogden
Norman Hapgood
A. M. Low
(London Times)
Frank D. Millet
Charles Moore

To this list, of course, should be added the names of the architects of that day, with President William S. Eames presiding. It contained many names well known to the profession of our day: McKim, Peabody, Post, Pond, Mundie, Mauran, Waid, Brunner, Walter Cook, Coolidge, Cass Gilbert, Cram, F. M. Day, Rantoul, Whitney Warren, W. A. Boring, F. C. Baldwin, Stanford White, B. S. Hubbell, W. G. Nolting, Carrère, Klauder, Pope, Kelsey, Kohn, Kahn, Freedlander, Atterbury—the list is almost endless, but of that gathering over half a century ago, only three remain: John V. Van Pelt, Nathan Wyeth and the writer.

The purpose of the dinner, and its achievement, was the registering of definite official approval of the idea that the era of day-by-day expediency in building the National Capital had come to an end; from that day forward Washington should be developed and made beautiful by the best minds this country could muster. The addresses of the President, the Speaker of the House, Cardinal Gibbons, Secretary Root, Mr. Justice Harlan, Augustus Saint-Gaudens, Dr. Butler and John La Farge gave emphasis to this great aim.

Incidentally, Secretary Root's announcement at the dinner that Mr. J. P. Morgan and Mr. Henry Walters had each given one hundred thousand dollars toward the endowment

of the American Academy in Rome removed the last obstacle hindering the passage of the bill to charter that project.

The 50th anniversary, 1907, seemed a suitable occasion for following the pattern set by the R.I.B.A., so The Institute's awarding of its own Gold Medal of Honor was initiated, with the first recipient Sir Aston Webb, R.A., R.I.B.A.

Recent experience in including well known guests at its Annual Dinner had convinced The Institute that they had discovered an effective means of making front-page news—an occasion of bestowing honors on someone outside the membership is always news. Meeting in Washington in 1908 the occasion was made a memorial appreciation of Augustus Saint-Gaudens. President Theodore Roosevelt, Secretary of State Elihu Root, most of the leading foreign ambassadors, justices of the Supreme Court, members of the Cabinet—all gladly joined in honoring the memory of the great sculptor. Formal addresses were made by the President, Secretary Root, Ambassadors James Bryce and Jules Jusserand.

In 1909 the body of Charles Pierre L'Enfant, author of the plan of Washington which The Institute was continuously advocating as a basis for all future development of the Capital, was moved by the Washington Chapter from its almost forgotten grave on the Digg farm in Maryland to Arlington County. In 1911, under a marble table designed by Welles Bosworth on which L'Enfant's original plan is incised, there now reposes on Arlington Heights, overlooking the city he saw only in his imagination, the bones of the engineer friend of George Washington to whose memory all

America is in debt.

Among those most impressed by The Institute's crusade for a better Capital was President Theodore Roosevelt. He never turned a deaf ear to any carefully reasoned plan for

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improvement. In 1909 he wrote an Executive Order directing that "before any plans are formulated for any building or grounds, or for the location or erection of any statue, the matter shall be submitted to the Council I have named." This "Council of Fine Arts," appointed from a list of names suggested by The Institute, was to consist of 21 architects, 4 painters, 4 sculptors and 1 landscape architect. The legality of the Order was questioned by Congress and its execution held up until President Taft approved a version of it in which the authority of a "Commission of Fine Arts" was limited to advice. Its first members were: architects Cass Gilbert, Daniel H. Burnham, Thomas Hastings; sculptor, Daniel C. French: painter, Frank D. Millet: landscape architect, F. L. Olmsted: Charles Moore, then Clerk of the Senate's District Committee, and Col. Spencer Cosby, Commissioner of Public Buildings and Grounds, ex-officio, secretary.

No sooner was the Mall made safe than another feature of the plan was threatened. Senator Chamberlain of Oregon had suggested at the Annual Dinner of 1911 that a monument to Abraham Lincoln be established on the main axis west of the Washington Monument. The "practical" men of the day thought it would be much more useful to have the memorial take the form of a highway from Gettysburg to Washington and later, on to Richmond. So the battle was on. The Grand Army of the Republic, the Confederate Veterans, and probably the D.A.R. were dragged in: another site was advised-between the Capitol and Union Station, but the Fine Arts Commission and other bodies rallied to the support of the original idea. The influential Speaker of the House, "Uncle Joe" Cannon, had prophesied that no visitors would ever go down into that bull-frog swamp, and the monument itself, if erected there, would

probably sink into the mud. On February 1, 1913 the President signed the bill and the Lincoln Memorial became a reality. Up to March 1, 1957, 47,786,624 persons had visited Henry Bacon's masterpiece with Saint-Gaudens' seated Lincoln. America had taken the Memorial into its heart.

Preservation of historic buildings, town planning, and a rapidly growing consciousness of public relations were three of the interests stimulated, probably by The Institute's crusading fervor of the century's first decade. The architects' growing influence was felt in the location and design of Arlington Memorial Bridge; in the belated removal of duties from imported works of art; in being asked to control the design of accessories along the new Lincoln Highway; in the Philadelphia Chapter's success in restoring Independence Square to its rightful place of honor.

Then came World War I and the architectural profession's frustration in being pushed aside by the armed forces. Why were our services—so freely offered—not utilized? The commander of a division engaged in construction work gave the typical answer: "Why? For the very reason that as yet we have had no architectural problems to contend with." The British architects had faced the same misunderstanding of their potentialities. Camouflage, yes; but planning of cantonments, new industrial facilities, no. West Point and Annapolis have no courses in architecture; they have courses in engineering. When, finally, a group of architects were hastily summoned to Washington to review cantonment plans, the Government official in charge said, long afterward, that "the changes made saved some twenty million dollars and Heaven alone knows how many lives!" Perhaps over the last quarter century some progress has been made in the public understanding of the architect's function, but

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there still remains too much of an impression that he is an exterior decorator.

After the war The Institute's influence, outside its own walls, was felt in its appeal to go slowly in deciding on fitting memorials, not yielding to the argument that "what we need is a school gymnasium or some such practical form of honor-

ing our soldiers.

Institute conventions busied the delegates in establishing the Fine Arts Medal; in forming Building Congress groups in the larger cities; in discussing a newly recognized need for expert advice in the matter of public relations; in the usual argument with the government as to how best to allocate the design of public buildings. Burt L. Fenner told one convention of an effort made by an Institute committee. meeting with a committee of the House of Representatives. to secure better architecture in the smaller post offices. After three conferences the chairman of the House committee suddenly said: "Gentlemen, do you realize that the buildings of which we are talking are of a class which always has been. and presumably always will be, handled in the Office of the Supervising Architect, and that no architect in private practice will ever be employed to design one of them?" Fenner replied that his committee was well aware of that fact. "Then," the chairman said, in bewilderment, "will you tell me why you three men have come here at your own expense and on three separate occasions to give us your counsel and advice on this subject, when none of you can ever expect to receive an appointment to design one of these buildings?" Fenner's effort to explain the architects' concern with the public welfare was a detail he felt no need of telling the convention.

The minutes of a Fall meeting of the Board's Executive Committee in 1925 tell of a rumor that the White House interior was to be done over during the coming summer. Just

as a precaution, the correspondence between Theodore Roosevelt and Cass Gilbert was photostated and sent to President Coolidge. In some way the newspapers got hold of this, though not from The Institute, and made quite a noise over it. Nothing was done about the interior at that time.

The influence of Secretary of the Treasury Andrew J. Mellon in the Coolidge and Hoover administrations was warmly sympathetic to the architectural profession. Design of the Triangle was put in the hands of eminent architects in private practice, and Mellon's personal gift of the National Gallery of Art established more firmly the neo-Classic tradition which Thomas Jefferson had inaugurated. The close grouping of the Triangle buildings has met with hind-sight disapproval in days when dispersion suddenly beckoned, but the verdict of a future generation may disagree as sharply over the works of an era in which a combination of materialism and fear may have driven from a people the conception of monumentality.

Even in the Depression years of 1930-34 the influence of the architect was not entirely submerged through the slump in building. In the Government's new Division of Housing under the Public Works Administration the appointed officials were all architects: Robert Kohn, Max Dunning, Henry Klaber, J. M. Hamilton—all Institute men. In this period of widespread adversity, the Historical American Buildings Survey emerged from the joint efforts of the Office of National Parks, the Library of Congress and The Institute, pioneered by Charles E. Peterson, now occupied with Philadelphia's restoration and glorification of Independence Square. In 1938 the Committee on the Preservation of Historic Buildings reported that the HABS had measured, drawn and photographed 2240 structures, with 16,000 sheets of measured drawings and 17,480 photographic nega-

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tives; and the work, as of February 1, 1938, was even then employing 200 men.

In 1934 The Institute expressed its appreciation of the Procurement Division, Treasury Department's decision to make it a rule to employ private architects on all projects

costing over \$60,000.

Now that public housing had become a topic for discussion, both in the barber shop and in the kitchen, there was much confusion in the public mind as to why people should get the benefit of subsidized low rents and others pay what the landlord asked. Several years passed in argument kept hot by the "do-gooders" on one side and the "rugged individualists" on the other. In looking back it seems strange that The Institute's policy was not immediately accepted as the obvious basis by all. In principle there were, and still are, two classes of people needing housing: one having the ability to pay an economic rent, the other whose inability to pay must, for the welfare of society as a whole, be relieved by public aid.

Although threatened for the first time in world's fair history by the rivalry of the industrial designer, the architects were still firmly established in the driver's seat for the design of the Chicago fair of 1933-34 and New York's fair of 1939-40, when the personnel of the design boards was practically identical with a roll of Institute leaders, supplemented by a few representatives of the other design

professions.

Once again, in 1937, the perennial argument stirred the Convention: shall the Capitol's East Front be moved out to gain more room inside? Well documented arguments for and against the change had been published in the May '37 Octagon by Egerton Swartwout, FAIA, and Lester B. Holland, FAIA, respectively, and the Convention's decision once more was against such remodeling.

The same year, 1937, saw the first effective attempt at what has become a custom of extensive public significance—the periodical awards of honor, by chapter and by Institute, for outstanding architectural achievement in various cate-

gories.

By 1940 The Institute's activities in two new fields won the appreciative attention of both Government and public. One activity was the semi-annual survey of what would be happening in building six or twelve months in the future by recording the observations of the ten regional directors in looking over the drawing-boards of their respective geographical districts. Unlike other reports of the building industry's progress, this dealt not with contracts or "starts"

but with what was coming in the months ahead.

Steering carefully around the ban on lists of architects specializing in some category of design, The Institute made an effort to answer the war emergency plea of Government Departments: "Tell us the names of architects throughout the forty-eight states who are qualified to design public work, or we shall have no choice but to accede to suggestions pressed upon us by politically-minded sources. The Institute's answer to Departmental heads: "You are welcome to inspect at any time a card list which we are preparing of the architectural profession recording each architect's own evaluation of his training, experience, achievements and size of organization; this card file to be kept as nearly current as the architects themselves will make it. From it your selection of an office to undertake a specific job should be facilitated." The immediate returns from the questionnaire were more than 7800 records.

Unlike the rather frantic efforts to get the economy on a war basis in 1916, some lessons that had been learned were remembered in 1942. It was not the Government's policy to discourage all private building; instead, the effort was made

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to allocate materials in critical supply first to the war needs;

then, if any remained, to private building.

Impressed with the benefits to be gained by public recognition of architectural merit, paralleling the Nobel and Pulitzer Prizes, Hollywood's Oscars and the like, Albert Kahn left \$10,000 as a nest-egg for a fund to provide some recognition in the architectural world. The American Architectural Foundation was incorporated, and in the fifteen years of its life has been mainly occupied in trying to build

up an adequate capital to serve its worthy aims.

Remembering Theodore Roosevelt's request to The Institute to preserve the integrity of the White House, the Board of Dirctors was particularly concerned with the report of a commission appointed to look into the building's structural condition and its need of adaptation to changing requirements in plan and in facilities. The commission's findings are well known. Following closely on their disclosure a group awaited President Truman in his study-Messrs. Orr, Purves, Commissioner Reynolds and several members of his staff. When Mr. Truman came into the room he said: "You people have almost convinced me that the floors of this building are not strong enough. I was taking a bath this afternoon and suddenly realized that just below me was a gathering of D.A.R. ladies that Mrs. Truman was receiving. It occurred to me that it would be a very strange and unseemly thing if my floor should suddenly give way and the bathtub and I should be precipitated into the midst of the Daughters of the American Revolution."

The second half of the twentieth century started auspiciously with the enthusiastic cooperation of the State Department in assembling and shipping to the Seventh Congress of Pan American Architects a number of panels exhibiting the work of United States architects.

Our gesture honoring the unknown craftsmen of Chartres Cathedral with a stained glass window, replacing one that had long ago been destroyed, was financed by income from the royalties of Henry Adam's book, "Mont St. Michel and Chartres" supplemented by individual contributions. Francois Lorin, of the third generation of master glassmen in Chartres, designed and made the window, dedicated with

fitting ceremony to St. Fulbert.

Among many recent instances of The Institute's participation in activities outside of its own organizational affairs have been the establishment of annual awards in architectural journalism and photography; the administrative direction of a permanent Exhibition Building (Hugh Stubbins, architect) for Berlin; a building (Edward D. Stone, architect) for a similar purpose in Brussels; collaboration in amending and extending the Hill-Burton program for affording this country a better balanced provision for hospital facilities; collaborating aid in the wide public distribution of the film, "Architecture USA."

On rereading this chapter, the Government seems to have rather more than its normal share in The Institute's outside affairs, but it is probably only natural that a national professional body should find its opportunities of public service largely in close collaboration with the work of some department of Government. It seems abundantly evident that in the far closer liaison achieved in the past fifteen years, largely through Executive Director Purves' personal efforts, and with the enormously increased strength of the organization, financially and in equipment for service, The Institute's opportunities of serving society lie strewn along the pathway into the century that beckons.

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